

ENGLISH

BOOK TWO

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BOOK II

BY

Elvira Daniel Cabell

Department of English
Chicago Teachers College

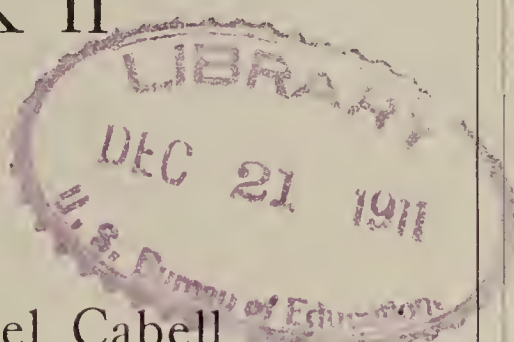
Virginia Winchester Freeman

Department of Oral Expression
Chicago Teachers College

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PREFACE

This book is designed for the seventh and eighth grades of the elementary school. Like Book One of the same series, it lays stress on spoken language and aims throughout rather to lead the pupils to see the value of correct and accurate language and desire to use it, than formally to cover any mapped-out field of knowledge.

In respect to the various kinds of work included under the catch-all title of English, the intention has been to secure for each piece of literature an opportunity to make its own appeal and, secondly, to make clear to the pupils the very living and constant relation between literature and any honest effort of their own toward adequate expression. In the lessons in grammar as much use as possible of the text of the book is suggested as a practical means of showing this relation. In the treatment of written composition, the effort has been made to show that it is possible to bring about a good degree of interest and efficiency without reliance upon "models" drawn from literature. In regard to these points, however, as to all others, the effort has been to take no extreme position, but to furnish a variety of material and suggestion, assuming that teachers will select from both as they think good.

In the lessons in grammar, as will at once be seen, distinctions between classification, accident, and syntax have not been allowed to interfere with presentation of any aspect of the sentence which is felt to be needed early, allowance being made for matters that should already have been taken up informally in earlier

grades. The forms of the verb, for instance, have been pushed toward the front of the book. Since, however, the field is so large, and the requirements of schoolrooms so different, it is assumed that in this case also teachers will select what they need from lessons wherever placed in the text. Difficult and out of the way constructions have been omitted, or treated only from the standpoint of meaning. The attempt has been made to emphasize the functional aspect of the parts of speech without breaking down distinctions between them; to call a noun a noun or a pronoun a pronoun, for instance, while making clear that in the sentence under consideration its function is to modify. The incompleteness of the lessons in analysis of sentences is intended only as a suggestion that such work be used mainly as a means to the discovery of errors in construction and proceed no farther than the requirements of the occasion may demand. Parsing has been entirely ignored in the hope of influencing teachers toward rather than to that policy.

A word should be said about the course pursued in regard to the naming of grammatical constructions. In the *Educational Review* of June, 1910, a writer tabulates the terminology employed by twenty-two school grammars, in respect to four or five of the most common constructions, and finds no less than nine terms for the construction called in the present text, predicate noun, pronoun, adjective, phrase or clause, and no less than sixteen for the construction called in the present text objective predicate. However, as is well known, these disparities of grammatical nomenclature are at present under consideration in England and this country; the report of the English committee, appointed for the purpose, has appeared; those of the several committees at work on the subject in this country are

presumably soon to be expected. In this situation it behooves small craft to keep near shore. This text endeavors to do so, in respect of terms which are especially under fire, either by avoiding them entirely, as in the case of the blanket term *complement*, or by introducing them as alternative expressions. From the report of the English *Joint Committee on Grammatical Terminology*, it has ventured to borrow the use of the term "equivalent," "verbs used transitively and used intransitively," and one or two other minor suggestions.

In acknowledging indebtedness to many persons and texts in the preparation of this book, the authors desire especially to express their gratitude to Professor William Gardner Hale of the University of Chicago, for valuable suggestions in respect to vexed questions of grammar.

Acknowledgment is gratefully made for permission to use selections from *The Story of My Life* by Helen Keller, to Doubleday, Page & Company; from *The Reign of Law*, by James Lane Allen, to the Macmillan Company; from *Life, Letters and Journals of Louisa May Alcott*, *LaSalle and the Discovery of the West*, by Francis Parkman, and *Ramona* by Helen Hunt Jackson, to Little, Brown & Company; from *A Christmas Hymn* by Alfred Domett, to Lathrop, Lee and Shepard; from *Norse Stories* by Hamilton Wright Mabie, to Dodd, Mead and Company; from *The Song of the Chattahoochee* and *Owl Against Robin* by Sidney Lanier, and *Epic Songs of Russia* by Isabel Hapgood, several lines from *Poems* by Henry Van Dyke, to Charles Scribner's Sons; from *Nine Choice Poems* by James Baldwin, to The American Book Company; from *A Physiography* by Rollin D. Salisbury, to Henry

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E. D. C.

V. W. F.

Letter to the Pupils

Since this book, which you are about to use in your English class, was written for you, the authors would like to tell you some of the things they have had in mind in writing it.

They hope, of course, to have made a book that you will like to own—a pleasant book to read as well as a useful book to study. They ask you, therefore, to treat it well, to keep it clean inside and out, so that when you have finished using it in class, it may still be fit to have a place on the shelves where, it is to be hoped, your private library has already begun to grow.

One of the purposes of your class in English is that you shall learn how to speak and read and write your native language in a way that will be serviceable to you in all the business of your life. No one, of course, can get this advantage for you, but you can get good help from your teacher, from your books and from your class.

Remember that studying in a class gives you an opportunity to get help from others and to give help to them. Learn as quickly as you can to use this opportunity to the best advantage. The class represents in miniature the world of men, women, and children outside of school. Speak to them in a way that will interest them and you will be in the way to speaking well; read to them in a way that gives them real pleasure, and you will read well; write to them, and if they would choose to read what you have written rather than not do so, it will be because you are beginning to know how to write. It is much harder, too, to notice one's own mistakes than those of others because one has grown accustomed to them. Your classmates will be able to point out to you mistakes you would perhaps

not notice, and will be willing to do so if you show that you receive their suggestions in good spirit.

You should use your book in much the same way as you use your class. Sometimes you and your teacher will wish to take the lessons in the order in which they are given, sometimes you will doubtless prefer to go irregularly from point to point. You will never find in it everything on any topic and you will often wish to add exercises or to change them to suit your especial needs. The day when you learn a lesson without thinking of things that are not in the lesson, of questions to ask in class that are not asked in the book, of topics to write and speak of that are not suggested, you will not have had a really useful lesson in English, however free from errors your recitation may be. The best recitation, of course, will be that in which you do the best thinking for yourselves.

—*The Authors.*

CONTENTS

LESSON	PAGE
Preface.....	1
Letter to the Pupils.....	5
1. The Tailor.....	15
2. Public Speaking.....	15
3. Letters to Friends.....	17
4. Letters from Interesting People.....	19
5. Twenty-Minute Notes.....	22
6. Home Reading: Class Discussion.....	22
7. Grammar Review.....	23
8. Note-book for Grammar.....	24
9. The Happy Heart: A Poem.....	25
10. Get Up and Bar the Door: A Ballad.....	26
11. Subject and Predicate; An Observation.....	28
12. Kinds of Sentences.....	29
13. Dictionary Exercise.....	30
14. Criticism of Notes.....	32
15. Topics for Short Themes.....	33
16. Pronunciation Match.....	33
17. Columbus: A Poem.....	35
18. Position of Subject and Predicate.....	38
19. Equivalents of Sentences.....	39
20. National Apple Day.....	40
21. Hunting Song: A Poem.....	41
22. Spelling Match.....	42
23. The Simple Subject.....	43
24. The Predicate Verb.....	44
25. The Object.....	45
26. The Predicate Noun and Adjective.....	46

LESSON	PAGE
27. Analysis of a Sentence	47
28. Longfellow	49
29. The Challenge of Thor: A Poem	50
30. Business Letters	52
31. Abbreviations	54
32. Asgard and Midgard: A Description	55
33. Titles	57
34. Language Game	58
35. Adjectives and Adjective Expressions	58
36. Ways to Express Possession	59
37. Character of a Happy Life: A Poem	60
38. The Progressive Form of the Verb	62
39. Active and Passive	63
40. Show	64
41. Short Stories	66
42. Adverbs and Adverb Expressions	68
43. A Domestic Ball: A Description	69
44. A Pantomime	72
45. More About Sentences	74
46. A Current Topics Club	74
47. Prepositions	75
48. The Discovery of the North Pole: A Summary	77
49. Themes	79
50. Uses of Tenses	79
51. Robin Hood Rescuing the Widow's Three Sons: A Ballad	81
52. Other People's Words	85
53. Description of a Hero	88
54. Spelling and Pronunciation	89
55. Simple and Compound Sentences	90
56. Conjunctions	92
57. Have and Be; Do	92
58. Have	93

CONTENTS

9

LESSON	PAGE
59. Lincoln	95
60. O Captain, my Captain: A Poem	95
61. The Movement of Poetry	96
62. Auxiliaries; Do as an Auxiliary	97
63. Be as an Auxiliary	98
64. Other Auxiliaries; Defective Verbs	99
65. Washington's Birthday	100
66. A Colonial Town: A Description	102
67. Variety	104
68. Complex Sentences	106
69. Dictionary Exercise	107
70. Cavalry Crossing a Ford: A Poem	109
71. The Exploration of the Mississippi: Narrative .	110
72. Connection Between Paragraphs	112
73. Regular and Irregular Verbs	113
74. Before the Rain: A Poem	116
75. Figurative and Literal Language	117
76. Identifying People and Things	118
77. Volcanoes: An Exposition	119
78. Outlines	121
79. How to Acknowledge Sources of Information .	122
80. Analysis of Sentences	124
81. Song of the Chattahoochee: A Poem	126
82. A Comparison	129
83. The Poet and the Poem	130
84. Common and Proper Nouns	131
85. Collective Nouns	132
86. Concrete and Abstract Nouns	133
87. Word Game	134
88. Description of a Plantation	135
89. Reports on Home Reading	138
90. Describing: The Object as a Whole	139
91. Butterflies: A Poem	141

LESSON	PAGE
92. Personal Pronouns.....	141
93. The Pronoun It.....	142
94. Compound Personal Pronouns.....	144
95. Formal and Informal Notes.....	144
96. The Visit of Ulysses to the Lotus-Eaters: A Story.....	146
97. Themes: Oral and Written.....	147
98. Demonstrative and Indefinite Pronouns.....	148
99. Interrogative Pronouns.....	150
100. Relative Pronouns.....	151
101. Questions of Argument.....	152
102. Oral Exercises.....	153
103. To Americans: A Poem.....	154
104. Fall in the Country.....	154
105. Fall: A Description.....	155
106. Topic for Report: Copyright.....	157
107. Grammar Review.....	157
108. Substantives and Attributes.....	158
109. Paragraphs on Plain Topics.....	158
110. Paragraphs.....	160
111. The Singing Leaves: A Poem.....	161
112. Class Stories.....	166
113. A Class Story.....	169
114. Autumn: A Poem.....	171
115. The Inflection of Nouns.....	173
116. Uses of the Noun and Pronoun.....	174
117. Noun Equivalents.....	178
118. Compound Words.....	178
119. The Royal Corn: A Speech.....	180
120. The Corn Song: A Poem.....	181
121. Whittier.....	183
122. A Discussion About American Poets.....	184
123. Roots of Words.....	184

CONTENTS

11

LESSON	PAGE
124. Hidden Figures of Speech.....	186
125. Descriptive Adjectives.....	187
126. Other Kinds of Adjectives.....	188
127. The Comparison of Adjectives.....	190
128. Other Ways of Comparing.....	192
129. Telegrams.....	193
130. A Christmas Hymn.....	194
131. The New Year: A Poem.....	196
132. Debates.....	197
133. History of Football: Exposition.....	198
134. The Use of Adjectives.....	200
135. Determinative and Descriptive Expressions..	201
136. Two Kinds of Descriptions.....	203
137. United States Currency.....	205
138. Story from Gulliver's Travels.....	206
139. Reading and Retelling Stories.....	207
140. Suggestions for Composition.....	209
141. Word Game.....	209
142. Verbs.....	210
143. Verbs That Take Objects.....	210
144. Copula.....	213
145. Other Verbs of Incomplete Meaning.....	214
146. Lincoln.....	216
147. Old Ironsides: A Poem.....	216
148. Notes for Description: Point of View.....	219
149. Conjugation of the Verb See.....	220
150. Conjugation of the Verb Go.....	222
151. The English Verb.....	224
152. The Inflection of Verbs.....	225
153. A Fort: A Description.....	227
154. Elizabeth Zane.....	229
155. Concord Hymn: A Poem.....	232
156. Suggestions for Oral and Written Themes..	233

LESSON	PAGE
157. The Subjunctive.....	234
158. Word Study: Mode; Mood.....	236
159. Interesting Words.....	237
160. Topics for Themes.....	238
161. A Parental Ode.....	239
162. Two Landscapes.....	241
163. Hervé Riel: A Poem.....	242
164. Using One's Grammar.....	251
165. The Infinitive.....	251
166. Word Study.....	254
167. The Forest: An Exposition.....	254
168. Forestry.....	256
169. The Participle.....	257
170. An Igorot Breakfast: A Description.....	259
171. Kinds of Adverbs.....	260
172. The Sword of Odin: A Poem.....	262
173. Prepositions.....	268
174. Hero Svyatogór: A Russian Folk Story.....	270
175. Telling Folk Stories.....	271
176. A Folk Dance.....	272
177. Topics for Themes.....	272
178. Exercise in Composition and Grammar.....	273
179. The Tiger: A Poem.....	274
180. Sentences for Analysis.....	275
181. Kinds of Conjunctions.....	276
182. Exercise in Grammar.....	278
183. Peace Day, May 18.....	278
184. Synonyms and Antonyms.....	279
185. Observation Lesson.....	280
186. Boot and Saddle: A Poem.....	281
187. A Picture: "And When Did You Last See Your Father?".....	283
188. Class Story.....	284

CONTENTS

13

LESSON	PAGE
189. Owl Against Robin: A Poem	285
190. Preparing a Program	287
191. Charity: From the Bible	289
192. Punctuation	290
193. The Division of Words	292
194. Rules for Reformed Spelling	294
When in disgrace with fortune and men's eyes: A Sonnet	
Earth has not anything to show more fair: A Sonnet .	297
Selections from "The World We Live In"	297
The Gettysburg Address	299
Rejoicing Upon the New Year's Coming of Age	299
The Song of the Knights: A Poem	303
The Index	304

ENGLISH

LESSON 1

The Tailor

Look at the picture at the beginning of the book, and study the face and attitude of the workman shown there. What can you read from both? What suggestion is there in the way he holds his shears? What should you say about the way such a man probably feels about his work?

In connection with your study of this picture, discuss in class what you have found out for yourselves about work. Do not be afraid to bring out all the disagreeable sides of the subject, yet try to show, too, all that is to be said on the other side.

LESSON 2

Public Speaking

Come to class tomorrow prepared to tell the class a story, to describe something you have seen, to discuss some question that interests you, to read a poem, to read or to give an account of an article you have seen in a newspaper or a magazine.

In planning this work, consider the suggestions that follow.

To appear well before an audience, you must stand straight, with head erect, chest lifted, arms hanging easily at the sides, feet slightly apart, and your weight well forward. If you stand near a desk or table, do not touch it or lean upon it as if you needed support.

Before beginning to speak, recognize your audience by looking at them, and when you speak, speak directly to them, not at or over them. If you are reading from a book, do not hold it so as to hide your face, or your voice will not carry the length of the room; moreover, the tone quality will be less pleasing. Speak or read not only to the persons in the front seats, but to those farther back. It is a courtesy you owe to any audience you address to make them hear and understand with as little effort on their part as possible. Modulate the tones of your voice to the size of the room in which you are speaking, remembering that in conversation with people near you, you need not use so much force as if they were a long distance away.

If you are speaking in a large room, where the sound has a considerable distance to go, hold the tone steadily to the end of the last word in each sentence. To do this, you will need to support the tone with a column of breath, otherwise the voice will become faint, and the ends of your sentences will not be heard. A few simple breathing exercises, practiced faithfully for a few minutes every day, will strengthen your voice and make it pleasant to hear. You will find in Book 1 a number of breathing exercises

which will serve your purpose, or, if you are having singing lessons now, the breathing exercises given in these classes may be used.

If you are reading or reciting poetry, do not over-emphasize the rhythmic beat of the verses. You can avoid this by studying the verses for the thought and the feeling they express. Then, when you come to read, you will naturally emphasize the important words or phrases.

Prepare all selections carefully, looking out in the dictionary unfamiliar words. It is impossible to convey to others what one does not, one's self, understand.

LESSON 3

Letters to Friends

Every one has letters to write — letters to the family, letters to friends, letters to strangers — but not everybody writes letters that are easy and pleasant to read, or letters that tell just what the people who receive them want to know.

Write a letter to a sick child you know, and give him or her an account of some good time you have had. Make it funny if you can. Tell the things you think would interest a child.

Or, write a note to your teacher and tell him or her something that would make your school-room more pleasant. Mention things about the room which are already pleasant and show why you think your suggestion, if carried out, would be an improvement.

Or, write a letter to a classmate of last year

from whom you are now separated, and tell whatever you think would be of interest in regard to the school this year.

When these letters are read, consider the following questions in regard to each: What interesting news does it tell? Does it sound as if the writer were really glad to write or only in a hurry to have done with it? Has the writer avoided hackneyed words and phrases like "Dear friend John"; "I thought I would write"; "Hoping to see you soon, I remain, — — —"? Is the proper information given about the place and time of writing?

Note: Any expression that has been used by a great many people becomes tiresome. You do not wish your letter to sound as if any one else might have written it. This is a reason for not beginning your letter with "I." Remember, however, never to omit the *I* when it belongs in a sentence.

After you have criticised the letters as they *sound*, ask the teacher to distribute them among you, and criticise them according to the following questions:

What pains have been taken to make the letters attractive in appearance?

How far have the rules of punctuation and capitalization been followed in the letters and on the envelopes?

REVIEW

Review the rules for punctuating, capitalizing, and spacing letters. Consult as many dif-

ferent books on these points as you can; you will find that in regard to some points there are differences of opinion. Discuss such differences, trying to find reasons for adopting one or another form.

Go over the list of common abbreviations permitted in the heading, the salutation, and the superscription of letters. Remember that there should be no abbreviations in the body of a letter except certain titles before names.

LESSON 4

Letters from Interesting People

Read at home or in a study period the letters that are printed below and be ready to tell the class what you think of them.

LETTER FROM HORACE GREELEY

Tribune Office, New York,
May 2, 1869.

Dear Sir:

I am over-worked and growing old. I shall be sixty next February 3. On the whole, it seems I must decline to lecture henceforth except in this immediate vicinity, if I do at all. I cannot promise to visit Illinois on that errand—certainly not now.

Yours truly,
Horace Greeley.

Sandwich, Ill., May 12, 1869.

Hon. Horace Greeley,
New York Tribune.

Dear Sir:

Your acceptance to lecture before our association next winter came to hand this morning. Your penmanship not being the plainest, it took some time to

translate it; but we succeeded and would say your time February 3, and the terms sixty dollars (\$60.00) are entirely satisfactory. As you suggest, we may be able to get you other engagements in the immediate vicinity; if so we will advise you.

Yours respectfully,
M. B. Castle.

AN OPEN LETTER

Dear *St. Nicholas*:—It gives me very great pleasure to send you my autograph because I want the boys and girls who read *St. Nicholas* to know how blind children write. I suppose some of them wonder how we keep the lines so straight, so I will try to tell them how it is done. We have a grooved board which we put between the pages when we wish to write. The parallel grooves correspond to lines, and when we have pressed the paper into them by means of the blunt end of the pencil, it is very easy to keep the lines even. The small letters are all made in the grooves, while the long ones extend above and below them. We guide the pencil with the right hand, and feel carefully with the forefinger of the left hand to see that we shape and space the letters correctly. It is very difficult at first to form them plainly, but if we keep on trying, it gradually becomes easier, and after a great deal of practice we can write legible letters to our friends. Then we are very, very happy. Sometimes they may visit a school for the blind. If they do, I am sure they will wish to see the pupils write.

Very sincerely your little friend,
Helen Keller.

LETTER FROM ONE OF THE REAL LITTLE WOMEN TO ANOTHER*

Dearest Nan,—

I am grubbing away as usual, trying to get money enough to buy Mother a nice warm shawl. I have

*From "Life, Letters and Journals of Louisa May Alcott."
Copyright, 1889, by J. S. P. Alcott.

eleven dollars, all my own earnings,—five for a story, and four for the pile of sewing I did for the ladies of Dr. Gray's society. * * *

I got a crimson ribbon for a bonnet for May, and I took my straw and fixed it nicely with some little duds I had. Her old one has haunted me all winter, and I want her to look neat. She is so graceful and pretty and loves beauty so much, it is hard for her to be poor and wear other people's ugly things. You and I have learned not to mind *much*: but when I think of her I long to dash out and buy the finest hat the limited sum of ten dollars can procure. She says so sweetly in one of her letters: "It is hard sometimes to see other people have so many nice things and I so few; but I try not to be envious, but contented with my poor clothes and cheerful about it." I hope the little dear will like the bonnet and the frills I made her and some bows I fixed over from bright ribbons L. W. threw away. I get half my rarities from her rag-bag, and she doesn't know her own rags when fixed over. I hope I shall live to see the dear child in silk and lace, with plenty of pictures and "bottles of cream," Europe, and all she longs for.

For our good little Betty, who is wearing all the old gowns we left, I shall soon be able to buy a new one, and send it with my blessing to the cheerful saint. She writes me the funniest notes, and tries to keep the old folks warm and make the lonely house in the snow-banks cozy and bright. * * *

Uncle wrote that you were Dr. W.'s pet teacher, and every one loved you dearly. But if you are not well, don't stay. Come home, and be cuddled by your old

Lu.

These letters are written by very different people under very different circumstances. What differences do you find in the way they are written? Which of them interests you most? Discuss them.

Who was Horace Greeley? What is the joke on him?

To whom is the second letter addressed? What does an open letter mean? What do you think of the letter as the work of a little blind girl? What do you know about Miss Helen Keller?

Which one of the "Little Women" wrote the letter? To which one is it written? What does the letter show about Miss Alcott? What does it show about the other members of the family?

LESSON 5

Twenty-Minute Notes

Write in class every day for a week, a note to a classmate or to your teacher about something that has happened since you last wrote. Finish your note completely, fold it neatly in the shape of an envelope, and address it — all in twenty minutes. The point will be to write in so short a time a pleasant and creditable note.

Have a post-office box in the classroom in which you post these notes, but do not open it until the end of the week.

LESSON 6

Home Reading: Class Discussion

Ask your teacher to help you make a long list of books for members of the class to try.

Post this list in your schoolroom and have it understood among you that whoever reads a book on the list and likes it, shall tell the class

about it. It might be a good plan to ask each person who reads a book on the list to make a mark opposite the name of the book, so that after a time, the books which the greatest number of the class have liked will be easily seen.

After you have done some reading, ask your teacher to fix a day when you can talk over what you have read. Here are a few books which you might enjoy.

Adrift on an Ice-Pan: Wilfred T. Grenfell.

The Life of Nancy: Sarah Orne Jewett.

Rebecca of Sunnybrook Farm: Kate Douglas Wiggin.

The Story of My Life: Helen Keller.

Observe how the titles of these books are written. Be careful, in writing titles, to capitalize the important words and either to underscore the whole title or to put it in quotation marks.

LESSON 7

Grammar Review

Find in the preceding lessons words that name persons, things, or places, and some that take the place of names of persons, things, or places. Find some words that describe persons, things, or places, or in some way show what persons or things are meant. Find some words that tell various kinds of actions and some that show the manner, time, or place of those actions. Which of these words are nouns? Which are pronouns? Which are adjectives? Which are verbs? Which are adverbs?

What words join nouns to nouns, verbs to verbs, adjectives to adjectives, adverbs to adverbs — in short, any words or groups of words together? What words join nouns and pronouns to other words in a sentence? What single words make exclamations?

Which of these words are conjunctions? Which are prepositions? Which are interjections?

Make an effort to find in preceding lessons examples of each of these classes of words.

The eight classes of words just named are called the parts of speech.

Tell the part of speech you use when you write or speak your own name. When you speak the name of the city or county you live in. When you call "Run!" When you answer with one word the questions "When?" "Of what sort?" When you cry "Oh!"

Name every part of speech you recognize in this sentence: *Miss Alcott often wrote funny letters to her father and mother.* What do you think the term *parts of speech* means?

LESSON 8

Note-book for Grammar

Make for yourselves a substantial note-book this year, to be used for your work in grammar. Let it have stiff covers and be as well finished and as attractive in color and design as you know how to make it.

Discuss in class the question of size; how will the size of your other school books influence

you? What arguments have you for or against slip leaves?

Open a page in your note-book for rules on the use of capital letters. Number them as you have occasion to state them. Write on the same page interesting exceptions to the rules as you come across them.

In order to be quite sure that you have in mind each one of these suggestions, outline them in this way:

What sort of note-book?

substantial

with stiff covers

well finished

attractive in color and design

Write in the same way the essential words, or groups of words, in answer to the following questions: What rules? What exceptions?

LESSON 9

The Happy Heart

Art thou poor, yet hast thou golden slumbers?

O sweet content!

Art thou rich, yet is thy mind perplexèd?

O punishment!

Dost thou laugh to see how fools are vexèd

To add to golden numbers, golden numbers?

O sweet content! O sweet, O sweet content!

Work apace, apace, apace, apace;

Honest labor bears a lovely face;

Then hey nonny nonny, hey nonny nonny!

Canst drink the waters of the crispèd spring?

O sweet content!

Swimm'st thou in wealth, yet sink'st in thine own tears;

O punishment!

Then he that patiently want's burden bears
 No burden bears, but is a king, a king!
 O sweet content! O sweet, O sweet content!
 Work apace, apace, apace, apace;
 Honest labor bears a lovely face;
 Then hey nonny nonny, hey nonny nonny!
 —*T. Dekker.*

Read this poem silently, then aloud. What mood do you think the poet was in when he wrote it? What do you think he feels about work?

What is the meaning of the first verse of the first stanza? What is the meaning of the fifth and sixth verses? of the third and fourth verses of the second stanza?

How must "crisped" be pronounced? What idea of the spring does it bring to mind? Try to read the poem well, that the class may enjoy it. If you like it, memorize it.

LESSON 10

Get Up and Bar the Door

It fell about the Martinmas time,
 And a gay time it was then,
 That our gude wife had puddings to make
 And she's boil'd them in the pan.

The wind sae cauld blew south and north,
 And blew into the floor;
 Quoth our goodman to our goodwife,
 "Gae out and bar the door."

"My hand is in my hussyfskap,
 Goodman, as ye may see;
 And it should nae be barrd this hundred year,
 It's no be barrd for me."

They made a paction 'tween them twa,
They made it firm and sure,
That the first word whoe'er should speak
Should rise and bar the door.

Then by three came two gentlemen,
At twelve o'clock at night,
And they could see neither house nor hall,
Nor coal nor candle-light.

Now whether is this a rich man's house,
Or whether is it a poor?
But ne'er a word wad ane o' them speak,
For barring of the door.

And first they ate the white puddings,
And then they ate the black;
Tho muckle thought the goodwife to hersel',
Yet ne'er a word she spake.

Then said the one unto the other,
"Here, man, tak ye my knife;
Do ye tak aff the auld man's beard,
And I'll kiss the goodwife."

"But there's nae water in the house,
And what shall we do than?"
"What ails ye at the pudding broo,
That boils into the pan?"

O up then started our goodman,
An angry man was he:
"Will ye kiss my wife before my een,
And scad me with pudding-bree?"

Then up and started our goodwife,
Gied three skips on the floor:
"Goodman, you've spoken the foremost word,
Get up and bar the door."

Read this rough old ballad for the fun there is in it.

LESSON 11

Subject and Predicate

In the letter written by Horace Greeley, who is spoken of in the first sentence? in the second? in the last? What is said about that person in the first sentence? in the second? in the last?

Read these sentences:

Everyone loves you dearly. We are going to have a picnic. The tall boy who lives next door is my friend. Whoever is tardy will be left behind. Will the teacher go with us? Come home. Hurry! How happy I am! The poem was written long ago.

Who loves you dearly? Who "are going to have a picnic"? Who "is my friend"? Who "will be left behind"? About whom is the question asked? Who is requested to go with us? Who is bidden to "come home"? to "hurry"? Who "is so happy"? What "was written long ago"?

The part of the sentence about which something is said is called the subject of the sentence. What is said about the subject is called the predicate of the sentence.

An Observation

Amuse yourselves by observing during one day all the sentences addressed to you which give you directions or ask you to do something. Jot down on paper as many of them as possible, and bring the list to class next day. Begin with the sentences which compose this paragraph.

When the person who spoke did not use your name, how did you know who was meant? In the case of written directions, how do you know?

What word, not expressed, represents the subject in each of these sentences? What is the predicate in each of these sentences?

Note: One sometimes hears the subject of this sort of sentence expressed, but it is usually a rude way of speech.

LESSON 12

Kinds of Sentences

Which of the sentences in the preceding lesson make assertions? Which give commands and directions or make requests? Which ask questions?

A sentence that makes an assertion is a declarative sentence.

A sentence that asks a question is an interrogative sentence.

A sentence that gives a command or makes a request or an entreaty is an imperative sentence.

How is each punctuated?

Which kind of sentence does Miss Helen Keller use? Point out examples of other kinds in Miss Alcott's letter.

Find in the preceding lessons declarative sentences that appear to be spoken with some excitement. Find imperative sentences that are spoken in the same way. Find among the examples in Lesson 11 a sentence that is spoken

with excitement, but is neither a declarative nor an imperative nor an interrogative sentence.

Sentences that are spoken with strong feeling or excitement are called exclamative or exclamatory sentences. How are exclamative sentences punctuated?

Read the following groups of sentences to show the meaning of the speaker. Under what circumstances might you say each?

It is cold. Is it cold? It is cold! If we fail, we fail. We fail? We fail! How far off the stars are! How far off are the stars? Please leave the door open. Leave the room! You are going tomorrow?

What kind of sentence is each?

NOTE: The punctuation of a sentence is often all that shows the way in which the writer means his thought to be taken. Be very careful to punctuate your sentences so as to show your thought correctly. When we speak, what means have we of making our meaning clear?

Memorize this beautiful passage from Shakspeare, after finding out, with your teacher's help, the meaning of these words: *infinite*, *express*, *faculty*, *apprehension*, *paragon*.

What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! The beauty of the world! the paragon of animals!

LESSON 13

Dictionary Exercise

There is no better way of learning the real meaning of words than by looking them out in the dictionary.

Look out the words *exclamative*, *exclamatory*, *exclaim*, *clamor*. What syllables are common to all three? What is the meaning of the first syllable? of the second?

Look out *proclaim*, *proclamation*; *declaim*, *declamation*; *acclaim*, *acclamation*. What common meaning in all these words?

Whenever you are trying to find out the exact meaning of a word, it is helpful to recall any other uses of the word or any other words that appear to have in part the same meaning. What resemblance of meaning, for instance, do you find in the words *declare*, *declaration*, *declarative*, as found in the expressions *Declaration of Independence*, *declarative sentence*, *declare the verdict*?

Find out the meaning of the italicized words in the following sentences:

I have an *imperative* duty to perform. My teacher gave me an *interrogative* glance. The *subject* of the picture at the front of the book is *The Tailor*. The keen wind *proclaims* the approach of winter. What is the difference between *predicate* and *predict*? The visitors *exclaimed* upon the coldness of the weather.

LESSON 14

Criticism of Notes

On the day appointed, open the post box, distribute the notes, and have them read aloud by the persons to whom they are addressed.

Decide which notes were most worth while writing.

After this part of the lesson, find out from one another all the errors made in the form of sentences, the use of words, spelling, and punctuation.

Set down in your note-books points to be remembered the next time you have a note to write.

Go over with the teacher the following signs by which she will show you your errors and the way to correct them. When your themes are returned to you for correction, re-read them carefully and consider each mark found in the margin. If you understand an error, correct it; if not, consult the teacher.

MARGINAL SIGNS OF CORRECTION

Cap.	Capital letter needed.
l. c.	Small letter (lower case) needed.
Gr.	Error in grammar.
sp.	Error in spelling.
Eng.	Error in use of a word.
¶	New paragraph needed.
No ¶	No paragraph needed.
Sent.	Not a sentence.
p.	Error in punctuation.
(.)	Period needed.

- (!) Exclamation point needed.
- (?) Interrogation point needed.
- (:) Colon needed.
- (;) Semicolon needed.
- (—) Dash needed.
- (,) Comma needed.
- (-) Hyphen needed; word incorrectly divided.
- ^ Something omitted.
- δ Something to be omitted.

Discuss in class the reasons for making all corrections called for in these letters.

If the paragraphs are not properly indented, the letter or theme should not be received.

LESSON 15

Topics for Short Themes

Write at home every day for a week themes not over half a page long on one of the following topics, or some other topic that you choose for yourselves:

A Street Corner; A Child I Know; My Way of Studying; A Book I Like; Good Manners at the Telephone; Politeness to Old People; How to Call the Fire Department; Advantages of the Pay-As-You Enter Cars.

Unless there is conversation in these themes, they should be written in one paragraph.

At the end of the week, ask the teacher to have the best themes read.

LESSON 16

Pronunciation Match

Prepare at home to read before the class the surprising story that follows. Your teacher

will note the words which each reader fails to pronounce correctly.

An interesting juvenile student, while perusing an advertisement in the third column of a newspaper, saw the details of an odd occurrence in a vaudeville theatre. He had often congratulated himself on his genuine appreciation of the grimaces and gestures seen in pantomime, and therefore this account gave him exquisite pleasure. Although he knew it to be an absurd idea, he became so absorbed in the glamour of the romance, that he instituted a search for the address of the actor. Meeting an aeronaut in an aeroplane, who was apparently innocent and decorous, he asked what route he intended to take and what height he would reach. Just then some mischievous children of the village were setting out on an excursion to a forest to illustrate certain facts in nature study. The aeronauts viewed with surprise the extraordinary length of the procession. Whereupon the children calmly and leisurely decided to demonstrate their opinions of the figured placards which swung from the trees or, as an alternative, to offer homage to an old, deaf warrior, who, in a humble attitude, was studying with his inexperienced family the accurate pronunciation of the following words: genealogy, story, picture, decorous, apricot, influence, municipal, defect, finance, romance, apparatus, illustrate, America, very, twenty-five, genuine. The interesting juvenile was so much impressed by the vast need for such attention to oral language that his interest in pantomime waned and he became an authority renowned for the purity and beauty of his speech.

The person who makes the greatest number of errors may compose another story, using another set of words which the teacher and the

class will decide upon. Start the list with these words:

success	stupid	tomato
courage	parent	stirrup
perhaps	where	syrup
accidentally	have	poem
squirrel	laundry	poetry

What is the purpose of these exercises?

LESSON 17

Columbus

Behind him lay the gray Azores,
 Behind the gate of Hercules;
 Before him not the ghost of shores,
 Before him only shoreless seas.
 The good mate said, "Now must we pray,
 For lo! the very stars are gone;
 Brave Admiral, speak; what shall I say?"
 "Why, say, Sail on! Sail on! Sail on!"

"My men grow mutinous day by day,
 My men grow ghastly, wan, and weak."
 The stout mate thought of home; a spray
 Of salt wave washed his swarthy cheek:
 "What shall I say, brave Admiral, say,
 If we sight naught but seas at dawn?"
 "Why, you shall say at break of day,
 Sail on! Sail on! Sail on! Sail on!"

They sailed and sailed as winds might blow,
 Until at last the blanched mate said,
 "Why now not even God would know
 Should I and all my men fall dead.
 These very winds forget their way,
 For God from these dread seas is gone,
 Now speak, brave Admiral, speak and say"—
 He said, "Sail on! Sail on! Sail on!"

They sailed; they sailed! Then spoke the mate
 "This mad sea shows his teeth to-night;
 He curls his lips, he lies in wait
 With lifted teeth as if to bite!
 Brave Admiral, say but one good word,
 What shall we do when hope is gone?"
 The words leapt as a leaping sword,
 "Sail on! Sail on! Sail on!"

Then pale and worn, he kept his deck
 And peered through darkness, ah, that night
 Of all dark nights! And then a speck—
 A light! A light! A light! A light!
 It grew, a starlit flag unfurled!
 It grew to be Time's burst of dawn,
 He gained a world! He gave that world
 Its grandest lesson: On and On.

—*Joaquin Miller.*

Where are "the gray Azores"? Where is the
 "gate of Hercules"?

Here are two short extracts from a journal
 kept by Columbus in 1492. It is written in the
 third person, and he usually speaks of himself
 as the Admiral.

Wednesday, Oct. 10, 1492.

He sailed west-southwest. Here the crew could
 stand it no longer. They complained of the long voy-
 age, but the Admiral encouraged them as best he
 could, giving them hopes of the profit they might have;
 and he added that it was useless to murmur, because
 he had come in quest of the Indies, and was going to
 continue until he found them with God's help.

Thursday, Oct. 11, 1492.

He sailed to the west-southwest, with a high sea,
 higher than hitherto. * * * The Admiral, at ten
 o'clock at night standing on the castle of the poop, saw

a light but so indistinct that he did not dare affirm that it was land, yet he called the attention of Pedro Gutierrez, a king's butler, to it and told him that it seemed to be a light, and told him to look. He did so, and saw it. * * * After the Admiral said this, it was seen once or twice, and it was like a small wax candle that was being hoisted and raised. The Admiral, however, was quite convinced of the proximity of land. * * * Two hours after midnight, the land appeared, two leagues off.

After reading the diary of Columbus, you will see that he never faltered in his determination to continue on his course. It was this high courage which inspired the poet to write the verses you have just read. Study them carefully. All the discouraging conditions are presented to the Admiral by the mate. The only words Columbus utters are "Sail on!" repeated many times. Why is this? Show by your reading the difference of spirit shown by the two men. Speak such words and phrases as "before him," "behind him," "shoreless seas," "the very stars are gone," "brave Admiral, speak," with due regard to their sound values. In the fourth stanza, note the way the storm at sea is suggested. Try to picture the helpless despair of the mate in the line "What shall we do when hope is gone?" In the last stanza, why is "A light!" repeated four times? What difference should there be in reading these words? After your discussion, read the poem aloud in class.

Write as vivid an account as possible of some expedition you have heard of or taken part in.

LESSON 18

Position of Subject and Predicate

After reading the poem, the whole class should study it carefully. If you like it, memorize it. Two hours after midnight the much desired land appeared, two leagues off. In his letter, Horace Greeley promised to lecture. When the foreign visitors came, they were asked to speak. In the fall the farm hands fell the cornstalks. When I read, I stand before the class. If we do not hurry, we shall be late.

Who is told to study the poem? Who is told to memorize it? Who promised to lecture? Who were asked to speak? What appeared after midnight?

What, then, is the subject of each of these sentences? What is its position in the sentence?

Re-read the examples of sentences in Lesson 11. What position in each of the declarative sentences does the subject occupy? What difference in that respect do you observe between the declarative sentences and the interrogative sentence in those examples?

You see that though the subject of a sentence is often at the beginning of the sentence, it is not always there. How shall you know the subject, no matter what its position?

Note: When the number of words preceding the subject is large, or when the words are especially important, it is best to set them off with a comma. In which of the sentences above is the comma used? In which, not? What reason can

you find in each case for the usage adopted?
Find illustrations of the rule in this note.

It; There

One way of changing the order of words in a sentence is to begin the sentence with *it* or *there*.

What is the subject in each of the following sentences?

1. No noise is heard.
There is heard no noise.
2. Two hundred pupils are in our school.
There are two hundred pupils in our school.
3. To go nutting is pleasant.
It is pleasant to go nutting.
4. That we cannot go is a disappointment.
It is a disappointment that we cannot go.
5. To form the letters plainly is difficult.
It is difficult to form the letters plainly.

Read the examples of sentences in all the preceding lessons on grammar. In which do you find the subject at the beginning of the sentence? In which is it not at the beginning?

Learn these sentences:

Great is the art of beginning, but greater the art is of ending.

There are no pains without gains.

LESSON 19

Equivalents of Sentences

Observe these expressions:

Fire! Fire! Help! What! Off with you! Up with you! Down, Rover, down! What a beautiful day!

When people speak suddenly or with some excitement, they are very apt not to use complete sentences. Yet they make their meaning perfectly clear.

Express in complete sentences the meaning of these exclamations.

Be careful to learn the difference between groups of words that are not sentences because the speaker or writer does not know how to make a sentence and groups of words that are not sentences because the writer or speaker speaks with strong feeling or excitement.

A word or group of words that does what a sentence does may be called equal or equivalent to a sentence. Look out the meaning of the word *equivalent* in the dictionary.

To what words in this lesson can you apply this term?

Think of some other expressions that seem to you equivalent to sentences. Find such expressions in the preceding lessons.

LESSON 20

National Apple Day

Oct. 19

What reasons can you give for our naming and celebrating a day in honor of the apple?

In what parts of the country is the apple chiefly grown? What are the stages in the cultivation and marketing of the apple? What are the chief kinds of apples, and their qualities?

What articles of food are prepared from apples?

Add to these topics. Choose, each, a different topic from those suggested and write as interesting a paragraph as you can.

Plan a long theme on some more general topic about apples. Decide in class what parts of the subject you will treat in this longer theme.

Prepare a program in celebration of Apple day. Let some one recite in class Bryant's *Planting of the Apple Tree* or Westwood's *Mine Host of the Golden Apple*. Read a group of the best short themes on the apple and the best of the longer themes.

LESSON 21

Hunting Song

Here is a poem that suits the season. Read it:

Oh, who would stay indoor, indoor,

When the horn is on the hill?

(Bugle: Tarantara!)

With the crisp air stinging, and the huntsmen singing,

And a ten-tined buck to kill!

Let him that loves his ease, his ease,

Keep close and house him fair;

(Bugle: Tarantara!)

He'll still be a stranger to the merry thrill of danger

And the joy of the open air.

But he that loves the hills, the hills,

Let him come out today!

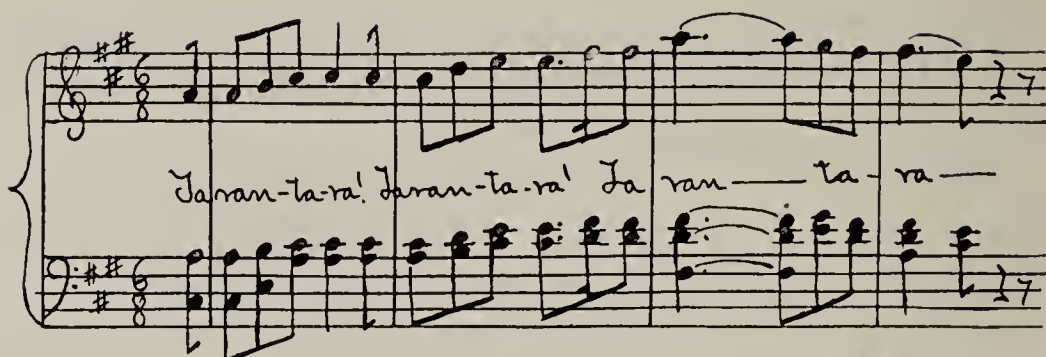
(Bugle: Tarantara!)

For the horses are neighing, and the hounds are baying,

And the hunt's up and away!

—Richard Hovey.

Here are the notes of the bugle call:



What feeling does this poem express? Find a word that describes to you the rhythm of the poem, its movement. Read the poem aloud as well as possible, and later memorize it. What does “ten-tined buck” mean?

What words rhyme? Find other words that rhyme with *hill*, *away*, *joy*, *neighing*, *fair*, *day*, and write some couplets.

LESSON 22

Spelling Match

Study attentively each of the groups of nouns given below; put each noun into the plural form; repeat the rule, or rules, in accordance with which the groups are formed; distribute the nouns grouped together at the end of the lesson; add words of the same sort to each group; and finally, after making sure that there are no difficulties for you of any sort in the words, ask your teacher to appoint a day for a spelling match. Whoever calls the words should choose only plural forms.

1. Gas, mass, bush, box, crutch.
2. Lady, baby, lily, valley.
3. Echo, volcano, piano, mosquito, oratorio, cargo.
4. Knife, wharf, hoof.
5. Child, ox.
6. Man, woman, foot.
7. Deer, trout.
8. Brother-in-law, aide-de-camp.
9. Phenomenon, vertebra, radius, axis.
10. s, t, 18, x.
11. Mary, Henry, Percy, Charles, Jones, Roberts, Stephens.

Place in the proper groups the following nouns:

partridge	shad	larynx
quail	swine	ruby
turkey	wolf	topaz
goose	donkey	focus
ostrich	mouse	violin
calf	hippopotamus	curriculum
pony	buffalo	peach
sheep	synopsis	cherry
perch	tooth	tomato
herring	loaf	Maury
salmon	veto	Berkeley

NOTE: In regard to several of the groups above, there is more than one rule to be remembered and some exceptions.

LESSON 23

The Simple Subject

Re-write the sentences at the beginning of Lesson 18, putting the subject first.

In which of these rules does the subject consist of a noun and pronoun only?

Point out in the other sentences the subject noun or pronoun.

Point out in the second group of sentences in the lesson, (1) a subject noun or pronoun, (2) a group of words used as one word in the place of a noun or pronoun.

The complete subject consists of all the words contained in the subject.

The simple subject consists of a subject noun or pronoun only or a group of words used in the place of a noun or pronoun.

Point out the simple subject in each sentence of this lesson.

LESSON 24

The Predicate Verb

Of the following groups of words which are sentences?

They being tired of work.

You were tired of work.

The little boy was tired of work.

Columbus discovering America:

Columbus discovered America.

Columbus did discover America.

The workman standing by the tree;

The workman is standing by the tree.

The workman stands by the tree.

Point out in each sentence the word or group of words in the predicate which tells an action, or a state of the subject. What part of speech is this word or group of words?

Make sentences with the following words. Which tell actions? Which tells or states conditions?

Ride, drive, eat, speak, lie, remain, suffer, hate, love, try, think, be, become, laugh, carry.

The word or group of words in the predicate which tells or predicates is called the predicate verb. Observe the predicate verbs which consist of one word and those which consist of several words.

Note: Remember that words ending in *ing* cannot by themselves make a predication. Be careful to correct such a mistake if you should find it in your themes.

LESSON 25

The Object

Notice the predicate verbs on the preceding page. Some of them make their meaning clear without the help of any other words. For instance, if you say "Hurry," or "Come," or "He is laughing," or "I work," you have expressed a complete thought. But some verbs have not a satisfactory meaning without the help of other words. You cannot "carry," for instance, without carrying something; you cannot "eat" without something to eat; you cannot "observe" without "observing" something.

This word or group of words, which is as necessary to the meaning of the verb as is the subject, is called the object.

Point out the object of the verb in each of the following sentences:

John likes football. Yesterday I saw a beautiful picture. Give me my dinner. Notice the last sentence. The people elected Mr. Taft president. Take this money and buy whatever you need. The workman painted the house gray. I have cut my finger. When did you cut it?

Find the subject and the object of the verb in other sentences on this page.

Read this list of pronouns: *I, he, she, we, they, who*.

Write sentences using each pronoun as subject and as object of a verb. What change in the form of the pronoun have you made?

LESSON 26

The Predicate Noun and Adjective

Another kind of verb is not complete without a word or group of words that refers to the subject.

What noun or adjective refers to the subject in the sentences "The pupils were happy," and "The boy was named George" and "Roses smell sweet" and "This is I"?

The words "happy," "George," "I" and "sweet" complete the predicate and refer to the subject. They are called, therefore, predicate nouns and adjectives.

In the following sentences, point out the predicate noun, pronoun or adjective:

I am a pupil in this school. The weather became cooler after the rain. The strong man is he who resists temptation.

Why is “he” the correct form of the pronoun here?

LESSON 27

Analysis of a Sentence

If you find when your themes are returned to you that you have not always expressed yourself correctly, think over the lessons in grammar you have had and get as much help from them as you can. You will not be able to explain all kinds of mistakes at first, of course.

The first questions you had better put to yourselves if your work is marked unsatisfactory are these: Have I run a great many sentences together that have no connection at all or very little connection with one another? Have I a predicate verb in all my sentences?

These two mistakes are apt to occur together. If you have been careless about stopping at the end of a sentence and have joined sentence to sentence with “and” or with nothing at all, it is very likely that some of the sentences have lost their verbs. Both of these mistakes might be marked in the margin “Not a sentence.”

Begin by finding the complete subject and the complete predicate of your sentence—and in doing this, remember that you may have to change the order of the words. Then find the simple subject and the predicate verb. The next question you should put is, What sort of sentence is it? This last question cannot be answered without examining the final punctuation at the end of the sentence.

EXAMPLE 1

Some ladies we know have taken my sister and me to the circus every year since we were little.

This is a declarative sentence. The complete subject is "Some ladies we know."

The complete predicate is "have taken my sister and me to the circus every year since we were little."

The subject noun is "ladies."

The predicate verb is "have taken."

The two objects of the verb are "my sister" and "me."

Why is "have taken" the correct form of the verb?

Why is "me" the correct form of the pronoun?

EXAMPLE 2

Why does the little girl act so foolishly?

Change the order of the words in the subject, putting the subject first. The complete subject is "the little girl." The complete predicate is "does act so foolishly why."

The subject noun is "girl."

The predicate verb is "does act."

The words "so foolishly" tell how the little girl acts. What does the word "why" do?

Pulling a sentence apart to see how it is made is called *analyzing* or *analysis*. Analyze the sentence "why has the little girl been so foolish?" To what class of words do "foolish" and "foolishly" belong?

Analyze your faulty sentences as far as you can, in order to find out your mistakes.

Analyze in the same way the following sentences:

The child who was hurt might have been I.
Tell us a story about Robin Hood.

The Essential Parts of the Sentence

What words in the sentences you have just analyzed are necessary to the making of a complete thought—not the exact thought expressed by all the words, but a *thought*? Take away words in each until you come to those without which you would have no sentence at all. Give each of these words or groups of words the proper name.

The Indirect Object

Read again the third example in Lesson 25.

It would be useless to give a thing, unless there were some person or thing to whom the thing is to be given. The word that completes the action in this way is called the indirect object. In a sentence containing an indirect object, the object is called the direct object.

Make a sentence with the verbs *tell* and *show*, using in each an indirect object.

LESSON 28

Longfellow

Study the picture of Longfellow. What manner of man does he seem to you to be?

Ask your teacher to refer you to books that will tell you interesting things about Longfellow and to choose for you a number of his poems that she thinks you would like.

When you have done as much reading as possible, plan in class a short biography of the poet.

CRITICISM OF BIOGRAPHIES

When the themes are ready, ask your teacher to select five or six of the best and to ask their respective writers to read them aloud.

The best themes will, of course, be completely finished, and will show not only what Longfellow did and what happened to him, but the sort of person he was.

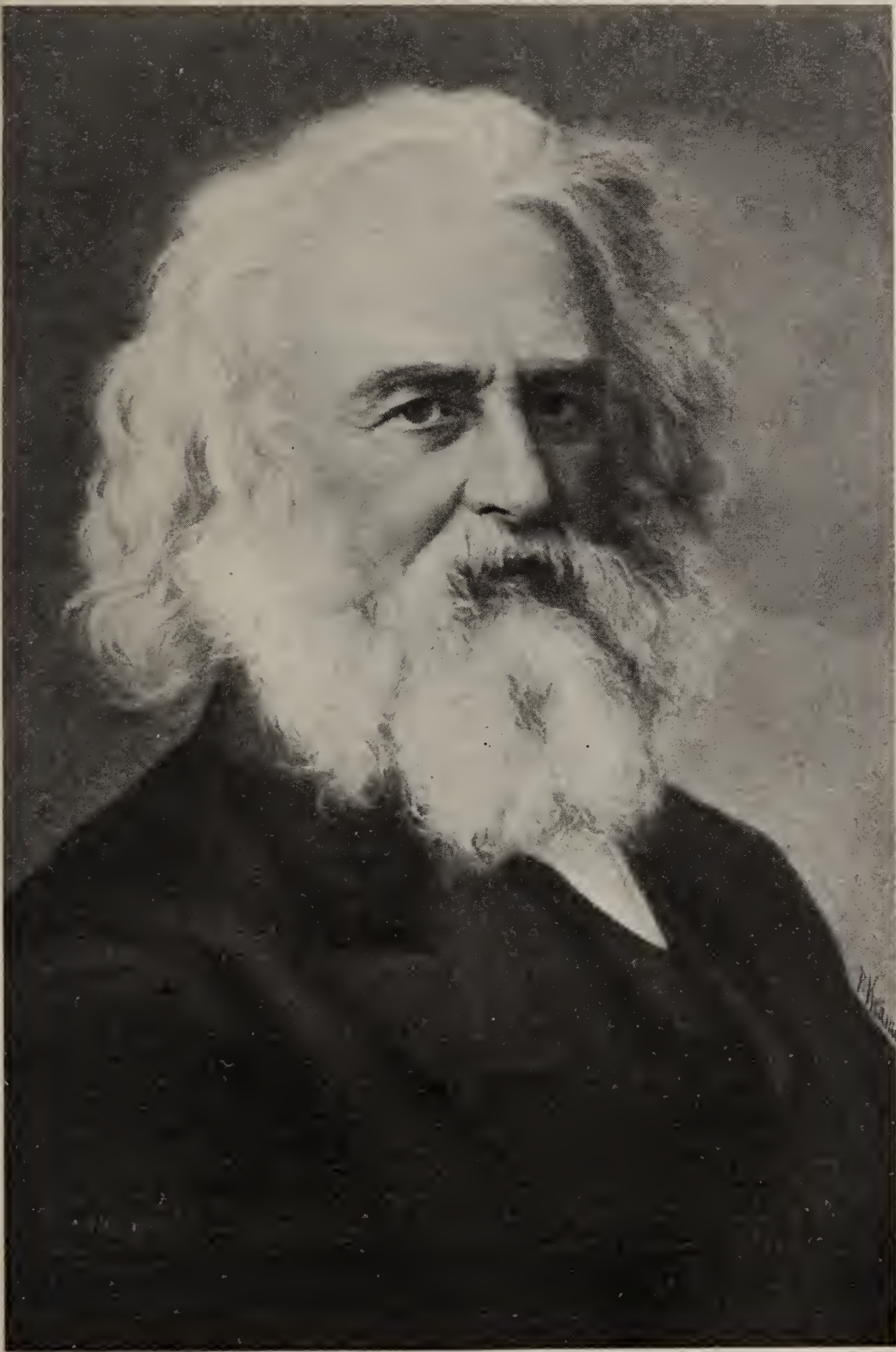
The readers should speak very distinctly, and should make a pause at the close of each paragraph, that their hearers may realize each stage in the account. Each paragraph should tell about one stage of the poet's life.

LESSON 29

The Challenge of Thor

I am the God Thor,
I am the War God,
I am the Thunderer!
Here in my Northland,
My fastness and fortress,
Reign I forever!

Here amid icebergs
Rule I the nations;
This is my hammer,
Miölner the mighty;
Giants and sorcerers
Cannot withstand it!



These are the gauntlets
Wherewith I wield it,
And hurl it afar off.
This is my girdle ;
Whenever I brace it,
Strength is redoubled !

The light thou beholdest
Stream through the heavens
In flashes of crimson,
Is but my red beard
Blown by the night-wind
Affrighting the nations !

Joy is my brother ;
Mine eyes are the lightning ;
The wheels of my chariot
Roll in the thunder,
The blows of my hammer
Ring in the earthquake !

Force rules the world still,
Has ruled it, shall rule it :
Meekness is weakness,
Strength is triumphant,
Over the whole earth
Still is it Thor's-Day !

—*Longfellow.*

What does each stanza tell you about Thor ?

How should this poem be read — rapidly and lightly, or slowly and with dignity ? After reading the first stanza aloud several times, read the rest of the poem as you think it should sound.

What hint in the last line of the poem about the way our days of the week were named ? Why is Wednesday spelled so differently from

the way we should expect from the sound of the word? Find explanations of the derivation of all the names of the days of the week.

Repeat:

Thor, thunder, thunderer, thanks, thirty, thirty-three, thirtieth, throw, thrive, thrush, thistle, Thursday.

This, these, that, those, they, them, their, than.

What difference in sound between these two groups do you notice?

LESSON 30

Business Letters

A pair of shoes has been sent to be repaired. They are returned with some of the work not done, and a week afterwards some of the work done gives way. Write a letter to accompany the shoes sent back for repairs. Read in class a number of these letters and discuss the tone and the contents of each. Give good reasons for including each item of your statement.

Write an order to a shop to send you a braid of raffia or the materials of whatever else you happen to be making. Before you write, take note of everything you need and remember that the salesman will know only what you tell him about quantity, quality and price. Criticise these notes in class, adding whatever is necessary and taking out what is not. What will be the test of its being a good business letter?

A business letter is more formal than a friendly letter. You cannot expect a prompt answer or any answer at all if you do not give

whatever information will make an answer possible without loss of time. Discuss in this connection the importance of giving your exact address and the date. Decide on the statement you wish to make or the information you wish to obtain. Then write your letter in a good-tempered and business-like way.

There are three rules which should be remembered in writing a business letter. Here they are: 1. Be polite. 2. Give all necessary information to secure a satisfactory answer. 3. Say nothing that is not necessary. And, if the business is yours, add a fourth rule:—enclose a stamp.

Read these forms for business letters and find others. Compare them with the way you begin letters to friends.

Smith, Brown & Co.,
29 River St.,
St. Louis, Mo.

Mrs. Martha B. Casey,
1291 Euclid Avenue,
Cleveland, Ohio.

Miss Mary Brown,
1182 Peachtree Street,
Atlanta, Ga.

Gentlemen: Dear Madam: Madam:
Yours truly, Very truly yours, Respectfully yours,

Observe, *true, truly.*

Notes on business letters:

1. In a business letter there are apt to be more abbreviations than in other letters.

The proper abbreviation of December the first is *Dec. 1*, of August twenty-sixth is *Aug. 26*.

The proper abbreviation for street is *st.*

The proper abbreviation for avenue is *av. or ave.*

The proper abbreviation for post office is *P. O.*

2. It is not polite to omit the personal salutation in a business letter.

3. It is not polite to omit the formal conclusion.

4. It is not polite to sign your name with the title attached. If you are a woman and if the person addressed will not know whether you are married or unmarried, put "Mrs." or "Miss" before your signature in parentheses, or write your full name with title and address in the lower left corner of the sheet.

5. Always sign your name on business letters in the same way.

6. In a telegram, one need put no words that are not necessary to make the meaning clear. In a letter, one should never omit the subject or any words necessary to make a correct sentence.

7. Avoid as carefully in a business letter as you would in a letter to a friend such hackneyed expressions as "your esteemed favor is at hand and contents noted," or "Thanking you in advance."

Note: Be careful to make no mistake regarding the following words: *respectfully, respectively*. Look out the meaning of each.

LESSON 31

Abbreviations

Here are some abbreviations which you should know how to use. Remember, however,

not to use abbreviations except in business statements. Find their meanings.

ad.	dol.	hhd.	prox.
adv.	dept.	inst.	pub.
Am.	disct.	inv.	qt.
amt.	Dr.	lb.	Rec. Sec.
asst.	doz.	l. c.	tr.
bal.	dr.	mfg.	ult.
bbl.	ea.	memo.	vol.
bds.	exchge.	mo.	viz.
bu.	exp.	oz.	wk.
clk.	ft.	pkg.	wt.
C. O. D.	gal.	pt.	yr.
cwt.			yd.

LESSON 32

Asgard and Midgard

In the very center of the earth rose a lofty mountain, and on the top of it was the beautiful plain of Ida, overlooking all lands and seas. Here the gods came when their work was done, and looked upon all that they had made and saw that it was fair; the earth, green and fruitful, blossomed at their feet, and the heavens bent over them radiant with sun and stars by night. And they chose the plain of Ida for their home, and built the shining city of Asgard. In the midst of it stood a hall of pure gold, whose walls were circled with the thrones of the twelve gods, and they called it Gladsheim. There was a noble hall for the goddesses also, and homes for all the gods. They made ready a great smithy, and filled it with all manner of tools, anvils, hammers, and tongs, with which to forge the weapons that were to slay the giants and keep the world in order. From earth to heaven they stretched Bifrost, the rainbow bridge, over which they passed and re-passed in their journeyings.

The earth was fruitful, but no one tilled its field or crossed its seas; the shouts of children at play and the ringing voices of the reapers and harvesters were never heard. So the gods took the earth-mould and out of it they made the dwarfs and set them to work in the veins of metal and in dark caverns under-ground. It happened also one day that Odin, Hoener, and Loder were walking together along the shore of the sea, and they came upon an ash and an elm, two beautiful trees, straight and symmetrical and crowned with foliage. Odin looked at them long, and a great thought came into his mind.

“Out of these trees,” he said at last, “let us make man to fill the earth and make it fruitful, and he shall be our child, and we will care for him.”

And out of the ash and the elm the first man and woman were made, and the gods called the man Ask and the woman Embla. —Mabie: *Norse Stories*.

Read the story. It shows us a little of what the old Northland people used to believe about the making of the universe. Asgard was the yard or home of the gods, or, as we would say, heaven; Midgard was the middle yard or home of men, the earth, which lay between Asgard and Utgard, or the outer yard of confusion and darkness. What does the first paragraph tell us about? What does the second tell? What would you care most to see if you stood on the plain of Ida?

Why, do you think, is the city of Asgard called “shining”? What words or groups of words describe the mountain, the plain, the hall, Bifrost, the ash and the elm?

Tomorrow come to class prepared to tell this story and any other about the Norse gods and

goddesses that you know about. Use as many of the words of the book as you like.

THEMES: Write a paragraph in ten minutes describing one of the objects or places mentioned in the description above. Add whatever you please to what you have read about it, but say nothing about any other place.

The Plain of Ida.
Gladshiem.
The smithy.
Bifrost.
The ash and the elm.

LESSON 33

Titles

Always give your themes titles. A theme without a title seems to say that the writer does not think it worth reading. What chance of being read would an article in a newspaper have if it had no title?

A title is a sort of advertisement of the writer's wares, and should be as attractive as possible.

Study the titles of articles in newspapers and periodicals and decide in what way they help the writer to get the attention of the reader. What do you think of the relative merits of a long and short title?

Below you will find a few titles of books that have been popular. Which of these titles give the subject of the book? Which only suggest the subject or some feature of the book?

When Knighthood was in Flower. Tom Brown's Schooldays. The Story of My Life. Little Women. Adrift on an Ice-Pan. A Strange Story.

Read attentively the titles of the selections in this book as you come to them, and decide on their appropriateness. Give titles where there are none. In criticising a classmate's theme, always consider the title.

LESSON 34

Language Game: Our Cat

Each person in the game is called upon to describe the wonderful cat by one adjective. Try to find adjectives beginning with each letter of the alphabet. Example:

Our cat is

big	active	brindled
cruel	artful	cowardly
angry	cunning	beautiful

The first player gives a word beginning with "a," the second gives another; and so on until each player has suggested a word beginning with "a." Then the first player gives a word beginning with "b" and so on.

If you fail to suggest a word you will be counted out. Ask your teacher to keep the lists and explain words unfamiliar to some in the class.

LESSON 35

Adjectives and Adjective Expressions

What words or groups of words in the following sentences make the person or the thing spoken of more interesting or easier to find?

Bring me that book. Bring me the large, red book. Bring me Tom's book. Bring me the new book, *Rewards and Fairies*. He was a short, alert little man with grizzled hair. Mr. Roosevelt, the ex-president, visited the city recently. The man who wears long hair is conspicuous.

The word used to express what the adjective or its equivalent does for the noun is *modify*. The adjective or its equivalent is a modifier of the noun. Find an adjective modifier in this sentence.

APPOSITIVE EXPRESSIONS

Find in the sentences above, two in which two words or two groups of words are used for one person or thing. Such expressions are called appositives.

Appositives are nearly always set off with commas. What difference would be made by leaving out the comma between "the ex-president" and "visited"?

Appositives are adjective equivalents. Why?

LESSON 36

Ways to Express Possession

Read these sentences:

Mr. Harris has a new horse. There is the new horse owned by Mr. Harris. That is Mr. Harris's new horse. There goes the new horse of Mr. Harris. The pony has a long tail. The pony's tail is long. The tail of the pony is long. The ponies' tails are long. Have you ever seen buffaloes' calves? You have tan gloves. There are my gloves; here are yours. I gave Mary your gloves; these are hers.

Write sentences showing in as many ways as possible that the following persons and animals possess certain objects :

Roberts, James, Howells, Mary, Charles, Charles Dickens, Alice, the Misses Hollis, Henry, the class, my brother, the lady, the ladies, people, you, she, we, they, the ox, the deer, the goose.

Observe these rules in writing possessives.

1. To a noun in the singular add 's.
2. To a noun in the plural (provided the plural ends in *s*) add the apostrophe only.
3. To a noun in the plural forming its plural irregularly, add 's.
4. Do not use the apostrophe in writing the possessive of pronouns.

Note: An exception to the fourth rule: one, one's.

What difference do you find in the form of nouns and pronouns when they show possession?

What words do possessives modify? To what classes of words do they belong?

LESSON 37

Character of a Happy Life

How happy is he born and taught
That serveth not another's will;
Whose armour is his honest thought
And simple truth his utmost skill!

Whose passions not his masters are,
Whose soul is still prepared for death,
Not tied unto the world with care
Of public fame, or private breath;

Who envies none that chance doth raise
Or vice; who never understood
How deepest wounds are given by praise:
Nor rules of state, but rules of good;

Who hath his life from rumours freed,
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make accusers great;

Who God doth late and early pray
More of his grace than gifts to lend;
And entertains the harmless day
With a well-chosen book or friend:

—This man is freed from servile bands
Of hope to rise, or fear to fall;
Lord of himself, though not of lands;
And having nothing, yet hath all.

—*Sir H. Wotton.*

Read this poem attentively. To what word in the first stanza does the opening word of each succeeding stanza refer?

Try to find a single word or a few words of your own to express the sort of man who is described to you in the second stanza; in the third stanza; in the fourth; in the fifth. What relation has the last stanza to the others?

When you have considered this poem carefully, lay it aside and try to put the thoughts you have just been discussing into a short paragraph that shall express them differently and yet to you, satisfactorily.

In re-reading to yourselves what you have written, make an effort to hear in imagination

your sentences and to judge whether their movement harmonizes with the ideas you are trying to express. Be careful to make each sentence perfectly clear.

LESSON 38

The Progressive Form of the Verb

In the following pairs of expressions, which brings the action most vividly before you or seems most definite in regard to the time at which the action takes place?

The postman comes down the street.
The postman is coming down the street.

Do I give you satisfaction?
Am I giving you satisfaction?

The pageant wins favor in the United States.
The pageant is winning favor in the United States.

What sort of situation is shown by the second sentence of each pair?

The verb in the second sentence of each pair is called the progressive form of the verb.

Make other sentences that shall show the difference in effect between the progressive form of the verb and the simple form.

Read from Lowell's poem, *The Vision of Sir Launfal*, the passage beginning "Everything is happy now." What is the effect of the progressive form of the verbs?

Learn this sentence:

Ah, little recks the laborer
How near his work is holding him to God
The loving Laborer through Space and Time.

LESSON 39

Active and Passive

What information is given by the sentence *Columbus discovered America on the twelfth of October, 1492*, which is not given by the sentence *America was discovered on the twelfth of October, 1492*? What must be added to the second sentence to make it tell as much as the first tells?

Criticise the following sentences in the same way :

I saved the baby's life.

The baby's life was saved.

John stole the money.

The money was stolen.

A policeman escorted him home.

He was escorted home.

Make the second sentence of each pair as accurate as the first.

When the two kinds of sentences have been made equally valuable as regards the information they give, read them again. Which kind makes one think more about the action and the person who does it? Which then seems more *active*? more full of life?

Look out the words *active* and *passive* in the dictionary and decide why these terms are applied respectively to the two forms of the verb just shown.

What light is thrown on the meaning of these words by their use in the following sentences?

When the duty was put on tea, the colonists determined on active resistance. My mother is an active housekeeper. Much exercise is good for the body; that is why boys are often more active than girls. The criminal listened passively to the judge's charge.

LESSON 40

Show

Complete the sentences left unfinished:

INDICATIVE MODE

PRESENT

Singular

I show you my work.

You show improvement.

He shows his disposition when he speaks.

Plural

We show ——

You show ——

They show ——

PRESENT PERFECT

Singular

I have often shown you kindness.

You have now shown me what you are.

He has usually shown himself worthy of trust.

Plural

We have shown ——

You have shown ——

They have shown ——

PAST

Singular

I showed you my books yesterday.

You showed me yours at the same time.

She showed that she was angry.

Plural

We showed ——
 You showed ——
 They showed ——

PAST PERFECT

Singular

I had shown him the dog before you came.
 You had already shown your intention.
 She had shown her ignorance before.

Plural

We had shown ——
 You had shown ——
 They had shown ——

FUTURE

Singular

I shall show you the city.
 You will show this letter.
 Mary will show the visitor in when he comes.

Plural

We shall show ——
 You will show ——
 They will show ——

FUTURE PERFECT

Singular

I shall have shown you my papers.
 You will have shown what you can do.
 He will have shown his worth before he dies.

Plural

We shall have shown ——
 You will have shown ——
 They will have shown ——

Is the form of the verb in these sentences active or passive?

In the following?

The specimens are shown to the class by the teacher.
The truth has now been shown.

The baby was shown by the nurse to its admiring relatives.

When I got there it had been shown so often that it had fallen asleep.

The picture will be shown to the public today.

The picture will have been shown by the owners before Tuesday.

LESSON 41

Short Stories

Write at home as interesting an account as you can of some experience of yours with a pet animal; or of an incident seen from a street car; or of something amusing that happened recently in class; or of some story you have recently heard or read. If you choose the last topic suggested, be sure to mention at the beginning when or where you got the story.

Before beginning to write, try to recall the incident just as it happened, so that you may be sure to write the details in the true order.

After writing, re-read your theme, and if you have said more than is necessary, draw your pencil through the parts that may be omitted.

Try to tell the story in so business-like a way that it may all be told in one paragraph.

Note: Remember that you cannot omit words by enclosing them in parentheses.

CHOICE OF WORDS

Since these paragraphs are all to be stories, and since stories always tell about the things

that people do, your choice of action words, or verbs, will be very important. Try to choose verbs which will show precisely the sort of action you have in mind.

Make on the board a list of verbs which will show particular motions, particular sounds, particular ways of speaking, of holding the body, of moving the face, of eating, of drinking.

When the stories are read aloud, criticise them for vividness and movement. Observe whether you have used the progressive form of the verb to make your situations vivid and whether you have used most the active or the passive. Observe also whether you have used your nouns and pronouns in such a way as to make the sentences smooth as well as clear.

CONFUSION OF PRONOUNS

When you are telling a story in which there is more than one man or more than one woman or more than one thing, it is sometimes difficult to use pronouns referring to these nouns in such a way as to make clear which of them is referred to. There are several ways by which this difficulty can be avoided. Sometimes it is better to repeat the noun, or to use another noun meaning the same thing; sometimes it is better to let the pronoun, whenever used, refer to the same noun; sometimes the whole sentence must be changed from active to passive and one of the two nouns or pronouns omitted. If there are such situations in any of your latest stories, make a special study of them. Correct the faulty sentences in as many ways as you can.

LESSON 42

Adverbs and Adverb Expressions

If you say, "I walk," you speak clearly, but not very definitely. Your hearer really knows nothing but that you have the power of walking and sometimes exercise it.

Read these sentences:

I walk before breakfast.

I walk early.

I walk when it is scarcely light.

What question is answered by all three of these sentences?

What question is answered by all the sentences of the following group?

I am living at home.

I am living here.

I am living where I have always lived.

By all of the following?

The teacher spoke rapidly.

He spoke with a strong foreign accent.

He spoke as if much depended on his being understood.

How do all these words and groups of words affect the verb? What word will you use for this relation? Adverbs which ask questions are called interrogative adverbs. Name three interrogative adverbs you have just used.

ADVERBS, ADJECTIVES, AND OTHER ADVERBS

Read these sentences:

The meaning is clearer, much clearer, very much clearer. The verb expresses action, always expresses

action, nearly always expresses action. We are tired, somewhat tired, too tired, a little too tired. The student worked successfully, more successfully than I worked, most successfully.

In these sentences, adverbs and their equivalents modify the meaning not only of verbs, but of adjectives and other adverbs.

Make sentences using the following words and groups of words to modify verbs, adjectives, or other adverbs.

Very, quite, together, extremely, a long way, somewhat, first, always, often, Providence permitting, down, up, because of the weather, when the clock strikes, so, too, nearly, seldom, almost, more, most, well, ten miles at that moment, to a great degree, successfully, thirdly, if we are permitted, side by side, finally tomorrow, in the long run, certainly, doubtless not.

LESSON 43

A Domestic Ball

Read silently.

"In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast, substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one

after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them! When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest, upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a bran-new man resolved to beat him out of sight, or perish.

There were more dances, and there were forfeits, and more dances, and there was cake, and mince pies, and a great piece of Cold Roast, and a great piece of Cold Boiled. But the great effect of the evening came after the Roast and Boiled, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told it him!) struck up "Sir Roger de Coverley." Then old Fezziwig stood out to dance with Mrs. Fezziwig. Top couple, too; with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

But if they had been twice as many—ah, four times—old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to her, she was worthy to be his partner in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's calves. They shone in every part of the dance, like moons. You couldn't have predicted, at any given time, what

would have become of them next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtesy, corkscrew, thread-the-needle, and back again to your place; Fezziwig “cut”—cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

When the clock struck eleven, this domestic ball broke up. Mr. and Mrs. Fezziwig took their stations, one on either side of the door, and shaking hands with every person individually as he or she went out, wished him or her a Merry Christmas.

—*Charles Dickens.*

This description is one of Scrooge’s visions on the Christmas Eve when his friend Marley undertook to show him what a selfish old wretch he was. If you have not read *The Christmas Carol*, by all means do so before the Christmas season is over.

What impression do you get here of this “ball”? Why is it called “domestic”? How many people seem to be there—not in actual numbers, but in general effect? What have they in common?

Find a phrase that makes us see Mrs. Fezziwig. What does it imply? What picture of old Fezziwig have you in mind? What way of describing him to you has the author chosen? Find one especially happy touch—something that couldn’t quite be true but that makes you understand better than anything else could what is true. This is what a book on rhetoric would call “hyperbole.” Look out the meaning of the

word in the dictionary. Find two other good examples of hyperbole in the description.

What signs do you find that this is an English, not an American, merry-making?

What can you say of the dance? Near the end of the first paragraph there is an expression, used about the fiddler, that might stand for the whole party. Find it. Have you ever heard a piece of music that gave you the same impression?

Finally, read the passage aloud to the class and try to make them share in your interpretation of it.

LESSON 44

A Pantomime

The Fezziwig party would furnish a capital basis for a Christmas entertainment. If you decide to use it in this way, plan a pantomime accompanied by a reading of the scene. Choose a member of the class whose voice is full and pleasant, and place him near the stage. It will be his part, as the characters in costume appear upon the stage, to read the lines which introduce them. The first lines, for instance, introduce the fiddler who enters, as they are read, equipped as the text suggests and goes through the necessary action. The next lines bring in Mrs. Fezziwig, with the appropriate smile and bow. And so the reading will proceed, preluding the appearance of the characters one by one or in groups as the text indicates. When all the characters are on the stage, they should take

places for Sir Roger de Coverley, or, as we call it, the Virginia reel; the reading ceases; and the music and dancing follow.

With appropriate costumes and good representations of the characters presented, this may be made an effective part of Christmas festivities.

Another number of the program might be the singing in chorus of a Christmas song. Perhaps some of the class could write the words of the song.

Write directions for the "make up" of all the characters and plan something "in character" for every one to do, using the hints given by the author.

Write a conversation between Mr. and Mrs. Fezziwig, in which they plan the party and a conversation between them after it is over.

Distribute these and other tasks among the members of the class, and arrange a program.

Christmas Song

All you that to feasting and mirth are inclined,
Come, here is good news for to pleasure your mind,
Old Christmas is come for to keep open house,
He scorns to be guilty of starving a mouse:
Then come, boys, and welcome for diet the chief,
Plum-pudding, goose, capon, minced pies, and roast
beef.

The holly and ivy about the walls wind
And show that we ought to our neighbors be kind,
Inviting each other for pastime and sport,

And where we best fare, there we most do resort;
We fail not of victuals, and that of the chief,
Plum-pudding, goose, capon, minced pies, and roast
beef.

All travellers, as they do pass on their way,
At gentlemen's halls are invited to stay,
Themselves to refresh, and their horses to rest,
Since that he must be Old Christmas's guest,
Nay, the poor shall not want, but have for relief
Plum-pudding, goose, capon, minced pies, and roast
beef.

How would this song do for singing at the
Fezziwig party?

LESSON 45

More About Sentences

Examine the sentences in the first paragraph of the description of the Fezziwig party. What do you notice about them? Where is the subject? Where is the verb? How many adjectives are there? How many adverbs? How many times are you allowed to come to a "full stop"?

Do the peculiarities you notice about the sentences have any part in the impression made upon your mind by the description? If so, how?

LESSON 46

A Current Topics Club

Determine on a day in every month on which the class will resolve itself into a Current Events Club for reading, or relating, and discussing events of recent occurrence.

If others have different information or different opinions from yours, remember to be courteous, and give your authority for your statement. You may find you are wrong.

Find out the names of the leading periodicals in the country. Have one of them in class on each club day and ask your teacher to tell you about the kinds of articles to be found in it. Find out the names of the leading papers in the great cities of the United States: New York, Chicago, Boston, Baltimore, Cincinnati, St. Louis, Pittsburg, New Orleans, San Francisco.

Send a committee of the club to the public library to find out how to use Poole's Index, and have them report at some meeting of the club when a topic which has been treated in periodicals is to be investigated.

Note: Observe the punctuation of the last sentence of the second paragraph above. The names of cities following one after the other are called a series. Set off each member of a series with commas.

LESSON 47

Prepositions

Read this paragraph. Of what does it give an account?

"President Roosevelt opened the Pacific Cable with a message around the world. It went from Oyster Bay to San Francisco, by telegraph, over the new cable to Honolulu, Guam, and Manila; by the old Spanish cable from Manila to Hong Kong, then around south-

ern Asia via Sargin, Singapore, Bombay to Aden and Suez, and via Gibraltar and Lisbon to the Azores. From the Azores back to America, it was taken up again by the Commercial Cable Company lines. The message took nine minutes from Oyster Bay to Oyster Bay."

In this paragraph what words in the second sentence join the nouns to the verb *went*?

Read these sentences :

I have been staying with a friend. I am going to a friend's house in New York. I shall stay at that place for some time. The train stopped at a little station by a river. The burglar opened the safe with his tools. A seat between my father and mother was given to me. We were delayed from half past seven to half past nine. I went into the house and told him to stay in the yard until I returned. I like to be at home. I like to be among friends. Buy me a doll like the one I had before.

What does the expression "with a friend" tell you about "I have been staying"? What class of word then does the group "with a friend" represent? What expression tells you which seat was given me? To what class of word then does this group belong?

What word connects "friend" and "have been staying"? What words connect "seat" and "father and mother"?

In all these sentences, point out the connecting words, and name the words they connect.

The small word which attaches a noun to

another noun or to some other part of the sentence and shows the relation between them is called a preposition. Look the word out in the dictionary. A noun or pronoun attached by the preposition is said to be governed by the preposition. In which of the sentences is the group of words introduced by the preposition, an adjective? in which an adverb?

LESSON 48

The Discovery of the North Pole

COMMODORE PEARY'S FIRST ACCOUNT

Read:

Summary of North Polar Expedition of the Peary Arctic Club: The steamer Roosevelt left New York on July 6, 1908; left Sydney July 17; arrived at Cape York, Greenland, August 1; left Etah, Greenland, August 8; arrived Cape Sheridan at Grantland September 1; wintered at Cape Sheridan.

The sledge expedition left the Roosevelt February 15, 1909, and started for the North. Arrived at Cape Columbia March 1; passed British record March 2;
* * * passed Norwegian record March 23;
passed Italian record March 24; encountered open lead March 26; crossed 87th parallel March 27; passed American record March 28; encountered open lead March 28; held up by open water March 29; crossed 88th parallel April 2; crossed 89th parallel April 4; North Pole, April 6.

A summary is a sort of outline or plan.

If it were developed, that is, if every one of these briefly recorded actions were told *about*, how long do you think the story would be? Examine each group of words before answer-

ing. Of what use to Commodore Peary do you suppose such a record is?

PARALLEL STRUCTURE

Examine each of the groups of words above as sentences. If they are not satisfactory, make them so. With what sort of word does each now begin? What sort of word will you insert?

Such groups of words are said to be in *parallel structure*. What does that expression suggest to you?

Here are some other examples of parallel structure in sentences.

1. We said *that we should go* and *that we should find the Pole*. 2. We talked *of going* and *of finding the Pole*. 3. We determined *to go* and *to find* the Pole. 4. We not only *went* but *returned*. 5. Not only *we* but *all our friends* went. 6. He went away either *because he was sick* or *because he was angry*. 7. I am both *tired* and *hungry*. 8. General Greeley, an officer in the army and *one of the earlier Arctic explorers*, congratulated Peary.

Make other complete sentences that shall show parallel structure. Use complete sentences and do not violate the rule of parallel structure.

USE OF THE PAST TENSE

Observe how carefully Commodore Peary shows the date of the occurrence he mentions. It is necessary, for the past tense puts an action in either a far-away time or in a recent time in the past.

Compare the following ways of making a

statement. Which is worth more to the person receiving the information?

Theodore Roosevelt went to Africa. In the year 1908, Theodore Roosevelt went to Africa. Rome was the most important city in the world. For many centuries, Rome was the most important city in the world. I hurt myself. Yesterday—a year ago—when I was a child, I hurt myself.

LESSON 49

Themes

Write a summary of some recent experience of yours, a laboratory experiment, a day's outing, or anything else to which you think you may wish to refer later.

Read in some one of the magazines of 1909 an account of Lieutenant Shackleton's dash for the South Pole. Make a summary of it and develop the summary in class into a theme. Name in the theme the books from which you have got your information.

Alternative topics: The expedition of Nansen. The expedition of General Greeley.

In these summaries and accounts, be careful to show when the events occurred of which you speak.

LESSON 50

Use of Tenses

Another way of fixing the time of an action more definitely is by comparing it with the time of another action. In the following sentences which action precedes the other?

When you arrived, he had gone. We shall have gone when you come. I thought I should write, but decided not to do so. We were assured that the train would have left before we could reach the station.

What can you say of the relative time of the actions spoken of in the following sentences?

As I write, the clock strikes. The clock has struck the wrong hour ever since I bought it. He came when you left. We shall go when you arrive. As I had known the secret for two weeks, I was not surprised when I was told about it.

In which of these sentences do the two actions take place at the same time? In which is there doubt as to the relative time of the actions?

Re-read the sentences you made with the verb *show*, and explain the relation between the time of the actions in each sentence.

Note: In the sentences above, what words join the two assertions? What are such words called?

Compound Tenses

The tense called the present perfect represents the action or condition expressed by the verb as begun in the past and continued to the present.

The tense called the past perfect represents the action as completed before another action or condition which happened or existed in the past.

The tense called the future perfect represents the action or condition as future in respect to the present but past in respect to some-

thing that is going to happen or to be in the future.

Look out in the dictionary the meaning of the word *perfect*. Do not be satisfied until you understand all the ways in which the word is used.

The present perfect, past perfect, and future perfect tenses are called compound tenses.

LESSON 51

Robin Hood Rescuing the Widow's Three Sons

There are twelve months in all the year,
As I hear many say,
But the merriest month in all the year
Is the merry month of May.

Now Robin Hood is to Nottingham gone,
With a link a down and a day,
And there he met a silly old woman,
Was weeping on the way.

"What news? what news, thou silly old woman?
What news hast thou for me."
Said she, "There's my three sons in Nottingham town
To-day condemned to die."

"O, have they parishes burnt?" he said,
"Or have they ministers slain?
Or have they robbed any virgin?
Or other men's wives have ta'en?"

"They have no parishes burnt, good sir,
Nor yet have ministers slain,
Nor have they robbed any virgin,
Nor other men's wives have ta'en."

“O, what have they done?” said Robin Hood,
“I pray thee tell to me.”

“It’s for slaying the king’s fallow-deer,
Bearing their long bows with thee.”

“Dost thou not mind, old woman,” he said,
“How thou madest me sup and dine?
By the truth of my body,” quoth bold Robin Hood,
“You could not tell it in better time.”

Now Robin Hood is to Nottingham gone,
With a link a down and a day,
And there he met a silly old palmer,
Was walking along the highway.

“What news, what news, thou silly old man?
What news, I do thee pray?”
Said he, “Three squires in Nottingham town
Are condemned to die this day.”

“Come change thy apparel with me, old man,
Come change thy apparel for mine;
Here is forty shillings in good silver,
Go drink it in beer or wine.”

“O, thine apparel is good,” he said,
“And mine is ragged and torn;
Wherever you go, wherever you ride,
Laugh ne’er an old man to scorn.”

“Come change thy apparel with me, old churl,
Come change thy apparel with mine;
Here are twenty pieces of good broad gold,
Go feast thy brethren with wine.”

Then he put on the old man’s hat,
It stood full high on the crown:
“The first bold bargain that I come at,
It shall make thee come down.”

Then he put on the old man's cloak,
Was patched black, blew, and red;
He thought it no shame all the day long,
To wear the bags of bread.

Then he put on the old man's breeks,
Was patched from leg to side:
"By the truth of my body, bold Robin can say,
"This man loved little pride."

Then he put on the old man's hose,
Were patched from knee to wrist;
"By the truth of my body," said bold Robin Hood,
"I'd laugh if I had any list."

Then he put on the old man's shoes,
Were patched both beneath and aboon;
Then Robin Hood swore a solemn oath,
"It's good habit that makes a man."

Now Robin Hood is to Nottingham gone,
With a link a down and a down,
And there he met with the proud sheriff,
Was walking along the town.

"O Christ you save, O sheriff!" he said;
"O Christ you save and see!
And what will you give to a silly old man
To-day will your hangman be?"

"Some suits, some suits," the sheriff he said,
"Some suits I'll give to thee;
Some suits, some suits, and pence thirteen,
To-day's a hangman's fee."

Then Robin he turns him round about,
And jumps from stock to stone:
"By the truth of my body," the sheriff he said,
"That's well jumpt, thou nimble old man."

"I was ne'er a hangman in all my life,
Nor yet intends to trade ;
But curst be he," said bold Robin,
"That first a hangman was made !

"I've a bag for meal, and a bag for malt,
And a bag for barley and corn ;
A bag for bread, and a bag for beef,
And a bag for my little small horn.

"I have a horn in my pocket,
I got it from Robin Hood,
And still when I set it to my mouth,
For thee it blows little good."

"O, wind thy horn, thou proud fellow,
Of thee I have no doubt.
I wish that thou give such a blast,
Till both thy eyes fall out."

The first loud blast that he did blow,
He blew both loud and shrill ;
A hundred and fifty of Robin Hood's men
Came riding over the hill.

The next loud blast that he did give,
He blew both loud and amain,
And quickly sixty of Robin Hood's men
Came shining over the plain.

"O, who are these," the sheriff he said,
"Come tripping over the lea?"
"They're my attendants," brave Robin did say ;
"They'll pay a visit to thee."

They took the gallows from the slack,
They set it in the glen,
They hanged the proud sheriff on that,
Released their own three men.

Read this rollicking old ballad to get as much pleasure out of it as possible, the refrain will give you a hint of the gay spirit in which it is written.

After reading the story, re-tell it. What three incidents compose the story? Be sure to bring out in your telling everything that is laughable. What can you find to admire in bold Robin's action?

Write the story, making it as dramatic as possible. Use dialogue. How many scenes will your story have?

This is an example of what is known as folk poetry. It is many hundred years old and no one knows who composed it. What proof can you find in it that the author was not an educated man? What do you think of his power to tell a story?

Notice the word "folk." It means people, "suggests," as has been said, "a whole nation, or at all events a huge concourse of people." Do not use *folks* when you mean *family* or *friends*.

LESSON 52

Other People's Words

A. SPOKEN WORDS:

Study a page or two of whatever story you are reading at home or in school and find out all you can about the way of reporting people's talk.

Read the following rules and compare them with what you find for yourselves. Bring up in class any points of difference you may discover between the rules and the usage in the book that you are reading.

When the word *said* (asked, replied, etc.) precedes the quoted words:

In this case put a comma or colon after *said* and begin the quotation with a capital letter.

EXAMPLES: The teacher said to the little boy,
"Why did you run away?"
The captain of the company cried:
"My merry men, fight on!"

When the word *said* (asked, exclaimed, etc.) follows the quoted words:

In this case, put a comma after a declarative sentence, a point of interrogation after an interrogative sentence, an exclamation point after an exclamative sentence. The comment following the question begins with a small letter.

EXAMPLES: "School has begun," said the little boy.
"Why did you not go on the first day?" asked his friend.
"I did!" he exclaimed.

When the word *said* (answered, cried, etc.) interrupts the quotation: In this case, (a) put before the interrupting comment punctuation as shown in the first case; (b) put after the interrupting comment whatever mark of punctuation there would be between the two halves of the quotation if the comment were omitted.

Note: If there would be no punctuation at all, put a comma.

EXAMPLES: Go, children, and leave the door open.
"Please go, children," said the teacher, "and leave the door open."
I shall not go today; it looks too much like rain.
"I shall not go today," she said; "it looks too much like rain."
Thank you! Now you may go.
"Thank you!" she said. "Now you may go."
I cannot do what I would wish.
"I cannot," he added, "do what I would like."

When the two halves of an interrupted quotation are parts of the same sentence, do not begin the second half with a capital letter.

Remember that the speech of each person, however long or short, is put into a separate paragraph with or without the comment upon it.

B. WRITTEN WORDS.

In quoting from books or articles, the following rules should be remembered:

Begin the quoted words as they occur in the original, that is, if the words of the original begin with a capital letter, begin the quotation in the same way; if the words of the original begin with a small letter, begin the quotation in that way.

EXAMPLE: What is meant by "government by the people"?

Do not separate with punctuation a quotation from the rest of the sentence in which it occurs unless the sense requires such a separation.

EXAMPLES: See the preceding example.
See the example below.

It is almost always proper to show where the quotation comes from.

EXAMPLE: What do you understand by Lincoln's words, "government by the people"?

LESSON 53

Description of a Hero

Read this description of an old Irish hero. Pronounce his name as if it were spelled *Coolin* or *Cuhullin*.

When Cuchulain was growing out of his boyhood at Enmain Macha, all the women of Ulster loved him for his skill in feats, for the lightness of his leap, for the weight of his wisdom, for the sweetness of his speech, for the beauty of his face, for the loveliness of his looks, for all his gifts. He had the gift of caution in fighting, until such time as his anger would come on him, and the hero light would shine about his head; the gift of feats, the gift of chess playing, the gift of counting, the gift of divining, the gift of right judgment, the gift of beauty. And all the faults they could find in him were three, that he was too young and smooth-faced, so that the young men who did not know him would be laughing at him, that he was too daring, and that he was too beautiful.

Why did all the women of Ulster love

Cuchulain? Let each one of the class give one reason. What gifts were his? Answer in the same way.

In reading these sentences, be particularly careful to pronounce correctly *for* and *of*. Though they are not accented, they should have the sound of *o* which belongs to them. What word in the first sentence is modified by the groups of words introduced by *for*? What words in the second sentence are modified by the groups of words introduced by *of*? To what kinds of single words, then, are these groups of words equivalent?

What kind of words are *for* and *of*?

If you think this description interesting, ask your teacher to get from the library for you the book which tells of the adventures and exploits of this hero. The name of the book is *Cuchulain of Muirthemne*, by Lady Gregory.

Compare what is said of the "hero light" about Cuchulain's head to the following lines about Achilles when he was on his way to meet Hector at the Scaean gate:

* * * and about his head

There streamed a light as of a blazing fire
Or of the rising sun.

LESSON 54

Spelling and Pronunciation

in, ine, ile, ite

Note these words *hero*, *heroes*, *heroine*. The first syllable of the feminine form is pronounced

differently from the first syllable of the masculine forms. How can we show this in dividing these words at the end of a line?

Spell and pronounce the following words. None of them rhyme with *whine*, *while*, or *white*:

genuine	imagine	sterile	hostile
heroine	infinite	textile	projectile
feminine	definite	fertile	fragile
masculine	exquisite	docile	volatile
discipline	requisite	facile	ductile

Remember the *i* in *Italy*, *Italian*, *italics*.

TOPICS FOR THEMES

Write a biography of one of the famous Arctic explorers.

Write the story of David and Goliath.

Write an account of some brave deed, some hairbreadth escape, or some serious accident.

LESSON 55

Simple and Compound Sentences

Read these sentences:

My pen, pencil, and the book I have to study are all lost. I respect and love my father. Jack and Jill went up the hill with a pail of water and came down without it. You or I must go.

What things are lost? What is said about "I"? Who went up the hill and came down? Who "must go"?

What, then, is the subject of each sentence? What is the predicate? How many subject nouns in the first? How many predicate verbs

in the second? How many subject nouns and predicate verbs in the third?

Make sentences of these kinds. Which kind would be convenient if you wanted to tell a good many things that one person had done or undergone? Which kind would be convenient if you wanted to say one thing about several people?

Read the following sentences:

You are going out to-day, but I shall stay at home. My mother teaches me some things and my father teaches me others. You can go early or I can go late. The rain was over, so I came home.

What difference between these sentences and those at the beginning of the lesson? Notice particularly the second sentence in this group and the third in the other group; what difference in the way they are put together? Change the sentence about Jack and Jill so that it will be like the second sentence here. What difference have you made in the thought?

The sentences in the first group are called simple sentences; the sentences in the second group are called compound.

Note: What words connect the nouns, pronouns, or verbs in the simple sentences? What words connect the parts of the compound sentences? What are such words called?

NOTES ON PUNCTUATION

The parts of a compound sentence are set off by commas unless they are very closely con-

nected. Observe the punctuation of the sentences above. Why are the parts of some set off by commas and others not?

Find a series of words in the first group of sentences. How is it punctuated? To what class of words does *and* belong?

LESSON 56

Conjunctions

Make a list of all the conjunctions you find in the preceding lesson and in the lesson on the use of the tenses.

What difference do you find between a conjunction and a preposition?

LESSON 57

Have and Be

I have a fine knife, or rather, I had one yesterday. We shall have rain. We have all had interesting adventures. What experience did he say he had had? I think and I *am*. If a thing is, let us not try to deny it. God was, is, and shall be.

In these examples, what meaning has the verb *have*? What meaning has the verb *be*?

Do

I do my work before breakfast; I have always done it at that time. When you did the deed, you had the reward. Lincoln had little, but did much.

What is the meaning here of the verb *do*?
Make sentences containing these verbs.

LESSON 58

Have

Complete the sentences begun below, naming in each, some thing or things “had” by the subject.

INDICATIVE MODE

PRESENT

Singular

I have ——

You have ——

He, she, it has ——

Plural

We have ——

You have ——

They have ——

PRESENT PERFECT

Singular

I have had .——

You have had ——

He, she, it has had ——

Plural

We have had ——

You have had ——

They have had ——

PAST

Singular

I had ——

You had ——

He, she, it had ——

Plural

We had ——

You had ——

They had ——

FUTURE

Singular

I shall have ——

You will have ——

He, she, it will have ——

Plural

We shall have ——

You will have ——

They will have ——

PAST PERFECT

Singular

I had had ——

You had had ——

He, she, it had had ——

Plural

We had had ——

You had had ——

They had had ——

FUTURE PERFECT

Singular

I shall have had ——

You will have had ——

He, she, it will have had ——

Plural

We shall have had ——

You will have had ——

They will have had ——

IMPERATIVE MODE

Have ——

INFINITIVES

(to) have ——

(to) have had ——

PARTICIPLES

having ——

had ——

having had ——

LESSON 59

Lincoln

Study carefully the picture of Lincoln on page 216.

Read attentively the beautiful poem that follows. At what time do you think it was written?

What does the poet mean by calling Lincoln "my captain"? What is the ship? What are the rocks, the fearful trip, the port?

What feeling for Lincoln does it show on the part of the people? What is the poet's feeling?

LESSON 60

O Captain, my Captain

O Captain! my Captain! our fearful trip is done,
The ship has weathered every rock, the prize we sought
is won,

The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and
daring;

But O heart! heart! heart!

O the bleeding drops of red,

Where on the deck my Captain lies,

Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up — for you the flag is flung — for you the bugle
trills,

For you bouquets and ribbon'd wreaths — for you the
shores a-crowding

For you they call, the swaying mass, their eager faces
turning,

Here, Captain! dear father!

This arm beneath your head!

It is some dream that on the deck,

You're fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor
will,
The ship is anchor'd safe and sound, its voyage closed
and done
From fearful trip the victor ship comes in with object
won;
Exult, O shores, and ring, O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

LESSON 61

The Movement of Poetry

A poet has more ways of making his meaning felt by us than by the words he uses. For one thing, he can arrange his words in a sort of tune, or definitely arranged movement, which may be gay and lively, slow or quick, quiet, solemn according to the kind of thought the part has to express and the kind of feeling he is experiencing. It is important then to find out at once the movement of a poem. This can be done by reading a few verses aloud, for the movement repeats itself again and again until the ear becomes used to it just as it does to a strain of music.

Each verse of poetry occupies a definite time. It contains a definite number of accented syllables and a number of unaccented syllables which varies according to the sort of movement desired. In some poems all the verses have the same number of accented syllables and occupy therefore the same time; in some the verses vary according to a fixed plan. Groups of

two rhyming verses that occupy the same time are called couplets; groups of four verses are called quatrains. Quatrains and larger groups of verses are usually called stanzas.

Re-read the shorter poems in the book and decide what sort of movement each seems to have and the reason for it.

LESSON 62

Auxiliaries

Re-read the sentences made with the verb *show*. What words help to make the compound tenses, active and passive, of the verb?

Verbs that help to make other verbs are called *auxiliaries*.

What two verbs seem to be the chief auxiliaries?

Make sentences with the compound tenses, active and passive, of the verbs *come*, *do*, *love*, *hate*. What auxiliaries do you find in the future tenses?

Look back to the lesson on the progressive forms of the verb. What auxiliaries do you find?

Do as an Auxiliary

Read these sentences:

Since the auxiliaries did not arrive, Napoleon lost the battle of Waterloo. Do you often come here? Do tell us what you know about it. The culprit said he did not know anything of the deed, but the judge was sure that he did know about it.

There are three uses of the verb *do* in the sentences above. Find it in a question. Find

it with the negative. Find it in an emphatic assertion.

LESSON 63

Be as an Auxiliary

Complete the sentences begun below:

INDICATIVE MODE

PRESENT

Singular

Plural

I am ——

We are ——

You are ——

He, she, it, is ——

They are ——

PRESENT PERFECT

I have been ——

We have been ——

You have been ——

He, she, it has been ——

They have been ——

PAST

I was ——

We were ——

You were ——

He, she, it was ——

They were ——

PAST PERFECT

I had been ——

We had been ——

You had been ——

He, she, it had been ——

They had been ——

FUTURE

I *shall* be ——

We *shall* be ——

You will be ——

He, she, it will be ——

They will be ——

FUTURE PERFECT

I *shall* have been ——— We *shall* have been ———
 You will have been ———
 He, she, it will have been——— They will have been———

IMPERATIVE MODE

Be

PARTICIPLES

PRESENT

Being

PAST

Been

PERFECT

Having been

INFINITIVES

PRESENT

(To) be

PERFECT

(To) have been

LESSON 64

Other Auxiliaries: Defective Verbs

Read these sentences. Find the verb in each and complete those which are evidently unfinished.

A sentence must have a subject and a predicate. A sentence may have more than one subject and more than one predicate. The contractor decides that the tower shall be torn down. May he never regret it! If the candidate were elected, he would be a good representative. The time will come when sacred Troy shall perish. You may go if you will, but I think you

should stay. His fall was serious but not so bad as it might have been. You ought to go and I must go. If you should see him, would you be kind enough to tell him. "I ought" implies "I can." He would if he could: but he couldn't if he would.

He that will not when he may
When he will, he shall have nay.

When Duty whispers low "Thou must,"
The youth replies, "I can."

What differences of meaning do you find in these verbs?

Which would you use if you wished to ask permission to do something? if you wished to show your ability to do? if you wished to show your belief that something is to happen? if you have decided to take some action? if you have decided that some one else must act? if you think that it is some one's duty to act?

You may find that there are several ways in which you can express these ideas.

What use of auxiliaries do you find in the preceding sentences? What use of auxiliaries do you find in the lesson on the movement of poetry?

If you should try to use these auxiliaries in all tenses, you would find that you could not do so. They are called defective verbs. Why?

LESSON 65

Washington's Birthday

Few men have had such noble praise bestowed on them as Washington. Celebrate his birth-

day this year by looking out these tributes, reading them in class, and comparing them.

This is what John Marshall said of him:

No man has ever appeared upon the theatre of public action, whose integrity was more incorruptible or whose principles were more perfectly free from those selfish and unworthy passions which find their nourishment in the conflicts of party.

Who was John Marshall? What right would he have to speak so strongly? Consider the phrase "incorruptible integrity." Give the meaning you think it has; then look out in the dictionary the literal meaning of each word. What facts in Washington's life justify this eulogy?

What do you think of the following tribute to him? Try to prove from what you know of his life the truth of each statement.

He excelled, as few other men have done, both as a soldier and as a statesman. He did great things naturally and simply, as though the doing of them were a part of his life. He was indifferent to the world's honors. He asked nothing for himself, unless it were in prayer to God; but he was never tired of asking aid for his suffering soldiers. He was modest, but firm. He never mistook a future evil for a present good. He was strict almost to severity, but strict with himself first. He cared not for applause, and neither praise nor blame caused him to swerve from the straight line of duty. Broad-minded and high-souled, he belonged not only to America but to the world.

—Baldwin.

LESSON 66

A Colonial Town

Read this description of Philadelphia at the time when Washington was a boy.

Philadelphia was then but a village. Laid out like a checkerboard, with architecture of severe simplicity, its best residences were surrounded by gardens and orchards. The town was substantial, neat, and had the appearance of prosperity, but the frontier was not far away — beyond outlying fields the untamed forest closed in upon the little capital. The fur trade flourished but two or three days' journey into the forest and Indians were frequently seen upon the streets.

—*R. G. Thwaites.*

Why is Philadelphia called in this description "the little capital"? What does the description tell us of the condition of the country in those days? What do you know of Washington as a backwoodsman?

Washington himself planned the present capital of the United States. Get a plan of the city as it is now and as it is to be when all his ideas have been carried out, and study it.

TOPICS FOR THEMES: ORAL AND WRITTEN

In how many ways did Washington and Lincoln serve their country? In what respects were their lives similar? In what respects were their characters similar?

Discuss in class the ways in which we can all be active and useful citizens in the neighborhood where we live. Look around for matters that need attention which you could give.



Plan some piece of citizen's work you think that boys and girls should perform, and read your plan to the class for discussion.

Write the results of your conference in the form of a resolution, and vote on it. Fill out this blank:

Whereas, _____

Therefore be it

Resolved: That _____

Have a debate on some question connected with Washington or Lincoln.

Limiting a Subject

The surest way to be interesting when you are telling or writing facts is to have something to tell that is new, or at least unknown to the persons whom you address. In choosing a topic, then, always take one about which you believe you have or can procure more knowledge than is possessed by the rest of the class.

You can be pretty sure of succeeding in this if you will take for your topic some small part of the general subject. Everybody in the class knows something about *George Washington*, or *Aviation*, for instance; but only a few would know or would care to hunt for information about George Washington as Lord Fairfax's surveyor, or the career of one of the men who have made record trips in an air-ship; and therefore a talk or an essay on such a topic would be new to almost every one.

Here is a plan that you may sometimes find interesting: (1) The class suggests several general subjects; (2) the class finds as many topics

or themes as possible in each of these general subjects, each topic being written on the board as soon as suggested, under the subject of which it is a part; (3) each member of the class chooses a topic.

Add to these topics on George Washington:

1. George Washington's Boyhood.
2. His Diary.
3. His Home.
4. As Lord Fairfax's Surveyor.
5. With Braddock.
6. Life at Mount Vernon.
7. As a speaker.
8. His experience with Congress.
9. As a Military Commander.
10. At Valley Forge.
11. His Inaugural Address.
12. His Policy as President.
13. Comparison with other great generals.
14. Comparison with other great statesmen.
15. George Washington as seen in *The Spy*.
16. George Washington as seen in *Hugh Wynne*.

Find 12 topics for themes on Theodore Roosevelt.

Find 10 topics for themes on Baseball.

Find 20 topics for themes on Winter.

Find 50 topics for themes on The City I Live In.

LESSON 67.

Variety

Read and compare the following groups of sentences:

The name at the head of the list is yours. The first

name on the list is yours. The name that comes first on the list is yours.

I know my lesson. I have learned what I was told to study.

Patience is a virtue. Being patient is being good.

I acknowledge my mistake. I acknowledge that I have made a mistake.

She left the room hastily. She left the room in haste.

Your way lies there. Your way lies in that direction. Your way lies where I point.

I see everything. I see whatever is to be seen.

My Sunday hat is larger than my every-day hat. The hat I wear on Sunday is of greater size than the hat I wear on week days.

There are usually a good many ways of saying the same thing. Sometimes one expression is better, sometimes another. In regard to the sentences above, you will not be able to decide which of these sentences are best because here they are separated from their place among other sentences, but it is useful to see how to shorten or lengthen a sentence without changing its meaning. Look over your last themes and criticise your own sentences, remembering that if they are not clear or do not sound well in the way you have them, they can easily be improved. Do not be satisfied with clumsy and ugly sentences even if they are fairly clear.

Point out in each of the groups of sentences above, the equivalent expressions, the words and groups of words that express practically the same meaning. In the first group, which part of each sentence is varied? which part remains the same? In the second group, which

part is varied and which is the same? In the third group? In which group can you find equivalent expressions for nouns? In which, equivalent expressions for adjectives? In which, equivalent expressions for adverbs?

LESSON 68

Complex Sentences

In the preceding lesson, which groups of words equivalent to adjectives and adverbs have a subject and a predicate of their own?

Such sentences are called complex.

Observe your themes and take care not to let all your sentences be of the same kind. It is well to have some short and some long, some simple, some compound, and some complex sentences. Be careful to use the proper words in connecting the parts of your sentences.

Phrases and Clauses

A group of words in a sentence having a subject and predicate of its own is called a clause.

A clause equivalent to a part of speech is a subordinate clause.

A group of words in a sentence equivalent to a part of speech and not having a subject and predicate of its own is a phrase.

A complex sentence consists of a main clause, and of one or more subordinate clauses.

Clauses of equal rank are called coordinate: In a compound sentence, the two or more independent sentences are sometimes called coordinate clauses.

Look out in the dictionary the words *coordinate* and *subordinate*.

LESSON 69

Dictionary Exercise

It is easy to see why the words in the list below are often misused. If your teacher will distribute them in groups of twos or threes among you, you could look them out in the dictionary and report what you find at various times when these words are under discussion.

Most of these longer words do not sound exactly alike. In reporting on them be careful to show the difference in sound.

affect	effect
accept	except
altar	alter
ascent	assent
capital	capitol
confident	confidant
counsel	council
cloths	clothes
caret	carat
cession	session
complement	compliment
custom	costume
descent	decent
eminent	imminent
emigrant	immigrant
impassable	impassible
ingenious	ingenuous
lose	loose
lessen	lesson
martial	marshal
pedal	peddle
principal	principle
prophecy	prophesy
quite	quiet
stationary	stationery
wander	wonder

arc	hart	pole
ark	heart	poll
beach	hoses	rain
beech	hose	reign
berth	hole	rein
birth	whole	rode
blew	him	rowed
blue	hymn	road
bough	know	red
bow	no	read
brake	not	rite
break	knot	right
chord	loan	wright
cord	lone	write
coarse	made	sew
course	maid	so
creak	meat	scene
creek	meet	seen
die	mete	shown
dye	mean	shone
draft	mien	sight
draught	might	cite
fain	mite	site
feign	nay	sole
feat	neigh	soul
feet	o'er	straight
flea	ore	strait
flee	our	their
floe	hour	there
flow	pain	too
foul	pane	to
fowl	pare	two
groan	pair	wait
grown	pear	weight
hall	paws	waist
haul	pause	waste
heal	peace	way
heel	piece	weigh
heard	plow	weak
herd	plough	week

LESSON 70

Cavalry Crossing a Ford

A line in long array where they wind betwixt green
islands,
They take a serpentine course, their arms flash in the
sun — hark to the musical clank;
Behold the silvery river, in it the splashing horses
loitering stop to drink;
Behold the brown-faced men, each group, each person
a picture, the negligent rest in the saddles,
Some emerge on the opposite bank, others are just
entering the ford — while
Scarlet and blue and snowy white,
The guidon flags flutter gayly in the wind.

—*Walt Whitman.*

Have you ever seen a sight sufficiently like this to enable you to judge whether this description is true to life? Note each detail. What appeal is made to the ear? Is there motion?

You will find that you must prepare to read this description in a different way from the way you prepared to read the first stanza of the poem on Columbus. If you find the syllables that take the accent in each of the verses, you will observe that they do not occur in regular alternation with the unaccented syllables. Study the poem attentively and make up your mind as to the proper grouping of the words, the words that belong together. Read the verses in this way, and you will find that though the verses have not meter they have rhythm, and that the effect is very clear and noble.

Learn this sentence: “Life is an affair of

cavalry, where rapid judgment and prompt action are alone possible and right.”

LESSON 71

The Exploration of the Mississippi

On the seventeenth of June, they saw on their right the broad meadows, bounded in the distance by rugged hills, where now stand the town and fort of Prairie du Chien. Before them a wide and rapid current coursed athwart their way by the fort of lofty heights wrapped thick in forests. They had found what they sought, and “with a joy,” writes Marquette, “which I cannot express,” they steered forth their canoes on the eddies of the Mississippi.

They passed the mouth of the Illinois, and glided beneath that line of rocks on the eastern side, cut into fantastic forms by the elements, and marked as “The Ruined Castles” on some of the early French maps.

Suddenly they were aroused by a real danger. A torrent of yellow mud rushed furiously athwart the calm blue current of the Mississippi, boiling and surging, and sweeping in its course logs, branches and uprooted trees. They had reached the mouth of the Missouri, where that savage river, descending from its mad career through a vast unknown of barbarism, poured its turbid floods into the bosom of its gentler sister. Their light canoes whirled in the miry vortex like dry leaves on an angry brook. “I never,” writes Marquette, “saw anything more terrific;” but they escaped with their fright, and held their way down the turbulent and swollen current of the now united rivers.

They passed the lovely forest that covered the site of the destined city of St. Louis, and, a few days later, saw on their left the mouth of the stream to which the Iroquois had given the well-merited name of Ohio, or the Beautiful River. Soon they began to see the marshy shores buried in a dense growth of the cane, with its tall, straight stems and feathery light-

green foliage. The sun glowed through the hazy air with a languid stifling heat, and by day and night mosquitoes in myriads left them no peace.

They floated slowly down the current, crouched in the shade of the sails which they had spread as awnings, when suddenly they saw Indians on the east bank. The surprise was mutual, and each party was as much frightened as the other. Marquette hastened to display the calumet which the Illinois had given him by way of passport; and the Indians, recognizing the pacific symbol, replied with an invitation to land. Evidently they were in communication with Europeans, for they were armed with guns, knives, and hatchets, wore garments of cloth, and carried their gunpowder in small bottles of thick glass. They feasted the Frenchmen with buffalo-meat, bear's oil, and white plums; and gave them a variety of doubtful information, including the agreeable but delusive assurance that they would reach the mouth of the river in ten days. It was, in fact, more than a thousand miles distant.

—*Parkman.*

Who are "they"?

At what point did they enter the Mississippi? What was the next notable point in their journey? Where did "a real danger" assail them? Where do they begin to observe a change of temperature and vegetation? Where did they meet the Indians?

What way is there by which you can arrive at a satisfactory answer to the last question?

This account is intended to give the facts about Marquette's expedition, but it does more than that. Re-read the selection in order to appreciate the vividness of the description. What expressions in the third paragraph make you feel the violence of the current? What are you

made to feel in the first paragraph? in the fourth? Why is the fifth so interesting?

Tell the class the story of this famous expedition, adding whatever you know about Marquette and his companions, their purpose in exploring the river, and what came of it. If your first efforts to make your account vivid are not successful, try again and again, with this and other topics, until they are so.

Re-read now the account, observing how the paragraphs show the stages of the journey. What do you observe about their length?

Write an account of Marquette's expedition as a whole, as you know it. Make each stage of this journey clear by the way you write your paragraphs and the way you connect them.

Find some compound sentences in the narrative. Find some sentences which have more than one subject, or more than one predicate verb.

LESSON 72

Connection Between Paragraphs

If the writers have not made clear when they passed from one stage to another of their story, not even the best reading will give the class a good idea of it.

There are several ways in which careful writers make clear the connection between their paragraphs: one is by means of connecting words; another is by beginning paragraphs with sentences made in the same way; and still

another is by repeating at the beginning of each paragraph part of what has gone before.

Which of these three methods of showing relation between paragraphs has been followed in the preceding lesson? Which method is used in the account of Marquette's voyage?

Examine your latest themes in class and discover whether or not you have made the proper connections between your paragraphs. If you have done so, which method of connection did you use? If you have not done so, correct your work.

A good way of helping one another in regard to these corrections is to exchange themes.

LESSON 73

Regular and Irregular Verbs

Many mistakes are made by people in the forms of the verbs they use. Read over in class the following list of verbs and discuss it. Think over your own speech and see whether you make mistakes in using any of these verbs.

The present tense, past tense, and past participle of a verb are called the *principal parts* of the verb. Verbs of which the past tense and the past participle are formed by adding *ed*, *d*, or *t* to the present form are called regular, or weak; e. g., *add*, *call*, *walk*, *dine*, *love*, *hate*. Verbs which show a change of vowel in their principal parts are called irregular, or strong. Irregular verbs may be grouped together according to these vowel changes:

Read the following list:

1. Example: Begin. Principal parts: begin, began, begun.

What are the principal parts of swim, spring, ring, sing, drink, sink, shrink?

2. Example: Fling. Principal parts: fling, flung, flung.

What are the principal parts of cling, sling, swing, sting, string, wring, spin?

3. Example: Ride. Principal parts: ride, rode, ridden.

What are the principal parts of drive, strive, smite, write, thrive, rise, arise?

4. Example: Break. Principal Parts: break, broke broken.

cf. speak, steal, weave

5. Example: Know. Principal Parts: know, knew, known.

cf. blow, grow, throw

6. Example: Bind. Principal Parts: bind, bound, bound.

cf. find, grind, wind

7. Find out what is irregular about these:

eat, give, win, lie, hold, forget.

Are the following regular or irregular?

8. Example: Bend. Principal Parts: bend, bent, bent.

cf. send, lend, rend, spend.

9. Example: Sleep. Principal Parts: sleep, slept, slept.

cf. creep, keep, sweep, weep.

10. Example: Cut. Principal Parts: cut, cut, cut.

cf. shut, put, shed, slit, hit,
hurt, let, thrust, cost.

11. The following form one or more of their principal parts in more ways than one. Write out both forms:

Kneel, dwell, dream, leap, learn, burn, thrive, wake, hang, light, beat.

Consult the rules of the Simplified Spelling Board for additions to this list.

12. What is odd about these?

Read, make, have, lay, build, lose?

13. Some words have forms peculiar to themselves alone. Make the principal parts of *be, go, do, stand*.

Find as many other irregular verbs as you can and put them into the groups already made, or into others.

Note: You might find it interesting to make a sort of competitive rhyming game of this work. The person who thinks of the greatest number of irregular verbs not mentioned before would be, of course, the winner.

Look out the meaning of *cf.* in the dictionary.

LESSON 74

Before the Rain

We knew it would rain, for all the morn,
 A spirit on slender ropes of mist
 Was lowering its golden buckets down
 Into the vapory amethyst

Of marshes and swamps and dismal fens,
 Scooping the dew that lay in the flowers,
 Dipping the jewels out of the sea,
 To scatter them over the land in showers.

We knew it would rain, for the poplars showed
 The white of their leaves, the amber grain
 Shrank in the wind — and the lightning now
 Is tangled in tremulous skeins of rain!

—Aldrich.

Just what is taking place here? If you do not understand what the poet has seen, discuss the meaning of these verses in class. Then memorize and recite them.

When language tells exactly what is meant, it is called *literal*; when it does not tell what is meant, but suggests the meaning by telling something else, it is called *figurative*.

Look out the meaning of these words.

Re-read the poem *Cavalry Crossing a Ford*.

Which of these two poems tells more directly the meaning of the poet?

LESSON 75

Figurative and Literal Language

Some people think that “figures of speech” are an invariable characteristic of poetry, and are found only there. Neither of these ideas is true. Some beautiful poems contain no figures of speech, and on the other hand, a great many of the words we use most commonly in our daily business are figures, that is, they make their meaning clear not by what they say directly, but by what they suggest, what they remind us of. For instance, point out in certain of the following examples figurative uses of common words:

A rough brush, a rough answer; a soft cushion, a soft voice; hard wood, hard lessons; a sharp edge, a sharp temper; a keen blade, a keen wit; a bright light, a bright letter; the post stands upright, my friend has an upright character; an obtuse angle, an obtuse intelligence; black cloth, black ingratitude.

Find figurative uses for the following words. Add to the list:

Bitter, sweet, deep, high, low, single, double, straight-forward, strong, weak, small, large, good, bad, rich, poor, dark, light.

What figures of speech can you find in the following sentences?

I flew to the window to see the sleighs go by. We named the baby Rose. “A tart temper never mellows

with age and a sharp tongue is the only edged tool that grows keener with constant use." Place an easy chair for our guest. The House passed the bill by a majority of twenty. "Cape Cod is the bared and bended arm of Massachusetts." The chair ruled the motion out of order. The snake-like caravan crawls over the desert. The pulpit has as much influence as the bar or the bench. "South Carolina sees unconstitutionality in the tariff; she sees oppression there also, and she sees danger." "Emerson stands among other poets like a pine-tree amid a forest of oak and maple."

Examine these figures of speech and decide what sort of suggestion is made by each. Which invite us to find a resemblance between two unlike objects, and what is the resemblance suggested? Which call to our minds a person or thing by naming another with which that person or thing is closely connected? What figure of speech has been used by the writer of this paragraph? What do these figures *do*? Try expressing the same meaning in literal language.

NOTE ON PUNCTUATION: Re-read the preceding paragraphs and observe the punctuation. In the third paragraph what rule for the comma do you find? Why are the semicolons used in the second paragraph? In the first paragraph, why are the words "that is" and "for instance" set off by commas?

LESSON 76

Identifying People and Things

Choose one of the following problems and work at it until you are satisfied with the result. When you are ready to criticise the work, your

own and that of others, re-read the directions and keep them in mind.

Describe some person in such a way that a stranger could recognize him or her in a crowd.

Direct some one how to reach a house in a neighborhood in which he is a stranger.

Write a friend directions that will enable him to buy for you a pair of shoes, a hat, or any other article of dress which you have seen in a shop window.

LESSON 77

Volcanoes

A volcano is a rent in the earth's crust out of which hot rock comes. The hot rock may flow out in a liquid form (called lava), or it may be thrown out violently. In the latter case it may be solid when it starts or it may be liquid; but even in the latter case it is likely to become solid by cooling before it falls to the surface of the land.

The rock material which comes out of a volcano is generally built up into a cone. The cones may be mounds, high hills, or even high mountains. Though they are the products of volcanoes, the cones are themselves often called volcanoes. The rent from which lava flows makes a cone with gentle slopes, while the volcano from which solid matter is thrown makes a cone with steeper slopes. Some volcanoes send out both liquid and solid rock. Both may be issuing at about the same time, or lava may flow out at one time and solid rock be thrown out at another. Quantities of gases and vapors, some of them poisonous, are discharged along with the hot rock.

So long as a volcano is active there is likely to be a hollow, called the crater, in the top of its cone. Craters vary greatly in size. Some of them are but a small fraction of a mile across, while others, like that

of Mauna Loa (Hawaii), are two miles long and three miles wide. An opening leads down from the crater to the source of the lava, at an unknown depth. These openings cannot be seen while the volcano is active, but they probably vary much in size and shape, and perhaps in length as well.

—Rollin D. Salisbury.

Discuss this article on volcanoes and compare it with any facts you have learned about them from other sources. Where is the volcano found which is spoken of in the third paragraph? Do you know of any that have different characteristics? In what other parts of the earth are volcanoes to be found?

After you have told all you know about volcanoes—the regions where they are found, the names of particular volcanoes you know about, the times when they have been active—plan a theme that shall be as accurate and as well written as the account just given.

Criticism: When the themes are returned for reading aloud, observe the following points: the amount of interesting information in comparison with the length of the theme; the arrangement of the information, and the connection between paragraphs; the way of acknowledging sources of information.

Observe especially the spelling of the plural form of the word *volcano*. Why is the expression “built up *into* a cone” correct? Observe the distinction between *in* and *into* in your themes.

LESSON 78

Outlines

After you have gathered together what you know about your subject and are ready to begin to write, it will help you to plan in what order you will arrange your material, to put together what belongs together, to separate what does not, and to discard material that lies outside the topic you have selected.

If you write this plan or outline in your notebook, you cannot so readily change it as you continue to get new material or as new ideas come to you in writing. It will be better to write it on a separate piece of paper, or on separate slips, which may be kept in your notebook, and later may be taken out, rearranged, or changed in any way you please.

If your teacher asks to see the outlines, prepare them so that they will be easy to understand.

Consider the reasons for the following rules in writing such an outline:

1. Write it in ink.
2. At the top of the page show the exact topic—not necessarily the title—of the article.
3. After determining the main divisions of your article, state them as nearly in the same form as possible and mark them with Roman numerals, or capital letters.

Mark subdivisions of the main topics with small letters or with Arabic numerals.

AN OUTLINE

Here is an outline that the writer of the article in the preceding lesson might have used. What do the Roman numerals tell us? What does the vertical arrangement of topics tell us? What does the indention tell us?

I. Definition of a volcano:

- (a) A rent in the earth's crust
- (b) Out of which hot rock comes

II. Definition of a cone:

- (a) Cones made of lava
- (b) Cones made of solid matter
- (c) Cones made of both

III. Definition of a crater:

- (a) Variations in size
- (b) Openings into lava below
- (c) Variation in size, shape, and length of openings

Compare the usefulness of this sort of outline described above with that described in the lesson called The Discovery of the North Pole. What advantages and what disadvantages has each?

LESSON 79

How to Acknowledge Sources of Information

The writer of the article on volcanoes had seen a great many volcanoes and had studied them carefully. Since your information is sec-

ond-hand, got, that is, from accounts given you by other people or from books, you will wish to make that difference clear in your themes. Look through the books and magazines to which you have access to find out just how this is done; and bring to class examples of all cases found in this lesson.

You will find that the authors of books acknowledge their indebtedness to persons or to other books, either (1) in the preface to the book, or (2) at the bottom of a page on which some use was made of the information gained, or (3) in the margins of pages, or (4) in the text itself.

A writer may take any one of several ways of showing in the body of the text where he got his material or any part of it with which he is at the moment occupied. Here are two:

(1) If he is using the ideas of a person and not his words, he can refer informally to the writer in some such way as this: "In Professor Salisbury's text book on Physiography, it is said that ——." Or, "Miss Helen Keller says in one of her letters ——."

(2) If he is using the author's own words, he puts them within marks of quotation, and mentions also the name of the book or the author that he is quoting from.

Note: There are a few cases in which a writer is at liberty to use some one else's language as if it were his own. A passage from the Bible, such as "Sufficient unto the day is the evil thereof," may be used without quotation

marks. (2) Some few well known lines or phrases from Shakspeare and other great writers may be used, such as "The undiscovered country," or "To be or not to be," or "A poor thing but mine own." (3) A few adages and maxims, such as "Honesty is the best policy," "Waste not, want not," "Speech is silver, silence is gold."

Remember, however, that generally you should be as careful about taking a person's written thoughts or a person's words as you would be about taking his purse or any other piece of his property.

Look out in the dictionary the word *plagiarism*.

LESSON 80

Analysis of Sentences

1. *If you will not hear Reason, she will surely rap your knuckles.*

This is a complex declarative sentence.

The main clause is "she will surely rap your knuckles".

The subordinate clause is "if you will not hear Reason".

The complete subject is "she".

The whole predicate is "will surely rap your knuckles if you will not hear Reason".

The simple subject is "she".

The predicate verb is "will rap" modified by the adverb "surely" and the adverb clause "if you will not hear Reason".

The object noun is “knuckles” modified by the adjective “your”.

The subject of the adverb clause is “you”; the predicate verb is “will hear” modified by the adverb “not”; the object noun is “Reason”.

2. *Difficulties are things that show us what men are.*

This is a complex declarative sentence.

The whole subject is “Difficulties”.

The whole predicate is “are things that show what men are”.

The simple subject is “Difficulties”.

The predicate verb is “are”.

The predicate noun is “things”, modified by the adjective clause “that show what men are”.

The subject of the clause is the pronoun “that”.

The predicate verb is “show”.

The object of the verb is the noun clause “what men are”.

The indirect object is “us”.

The subject of the noun clause is “men”. The predicate verb is “are”. The predicate clause is “what men are”.

Analyze the last sentence of the first paragraph in Lesson 79.

This is a compound imperative sentence consisting of two co-ordinate sentences connected with the conjunction *and*. The first sentence is complex; the second is simple.

Analyze both sentences as above.

LESSON 81

Song of the Chattahoochee

Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain,
Run the rapids and leap the fall,
Split at the rock and together again,
Accept my bed, or narrow or wide,
And flee from folly on every side
With a lover's pain to attain the plain
Far from the hills of Habersham,
Far from the valleys of Hall.

All down the hills of Habersham,
All through the valleys of Hall,
The rushes cried *Abide, abide*,
The wilful waterweeds held me thrall,
The laving laurel turned my tide,
The ferns and the fondling grass said *Stay*,
The dewberry dipped for to work delay,
And the little reeds sighed *Abide, abide*
Here in the hills of Habersham,
Here in the valleys of Hall:

High o'er the hills of Habersham,
Veiling the valleys of Hall,
The hickory told me manifold
Fair tales of shade, the poplar tall
Wrought me her shadowy self to hold,
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, *Pass not, so cold, these manifold*
Deep shades of the hills of Habersham,
These glades in the valleys of Hall.

And oft in the hills of Habersham,
And oft in the valleys of Hall,
The white quartz shone, and the smooth brook stone



Did bar me of passage with friendly brawl,
And many a luminous jewel lone
Crystals clear or acloud with mist,
Ruby, garnet and amethyst—
Made lures with the lights of streaming stone
In the clefts of the hills of Habersham
In the beds of the valleys of Hall.

But oh, not the hills of Habersham,
And oh, not the valleys of Hall
Avail: I am fain for to water the plain,
Downward the voices of Duty call—
Downward to toil and be mixed with the main.
The dry fields burn, and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main from beyond the plain
Calls o'er the hills of Habersham,
Calls through the valleys of Hall.

—*Sidney Lanier.*

Read this poem silently to get the thought.
Then read it aloud to get the rhythm.

What hints do you get about the kind of country through which the river runs? Has it a long course to run? Why must one think so? Note all the details which should count in the answer.

What do the weeds and grasses try to do? The trees? The stones? What are "the voices of Duty" which call the river downward? What truths is the poet telling us here? What physical law makes the river run to the sea?

Study the rhyme and the rhythm of the poem. Of what does the movement remind you? What difference can you find in the movement of the first stanza and that of the second? What reason in the *thought* of the poem is there for such a difference in the movement? In which

stanza is there most suggestion of *sound*? Consider this carefully before making up your mind. Where do you find rhymes within the line and what effect on the movement do they seem to have? Notice the number of times they occur. Why not oftener?

Be sure that you understand all the words of the poem; what, for instance, is meant by “the laving laurel”? What by the jewels making “lures”? What colors have the stones? Be sure also that you pronounce all the words correctly. If you are in doubt as to the right sound of any vowel, return to the drills in Book 1, and go over them. In which stanzas do the consonants seem most prominent? Consider what you have already discovered and see whether you cannot find some connection between it and what you now find.

After you have read the poem many times both silently and aloud, and have caught its movement, read it in class. Try to make the class see each picture that you see and to feel the movement that you feel, to get from you an idea of the true meaning of the whole poem to which each stanza contributes a part. Yet do not put too much emphasis on any special words or exaggerate the rhythm. What effect would such a mistake have on the beauty of this particular poem?

LESSON 82

A Comparison

Read Tennyson's poem *The Brook* and trace its course in the same way as you did that of the Chattahoochee. What difference do you find in the sort of country traversed by the two streams? What is the destination of the brook? What do you imagine the relative size of the two streams? Show reasons for your opinion, if you can find them in the *movement* of the poems.

Study carefully the movement of the poem and try to see why there is such a difference, if there is any. What difference should you think would be made by the sound of the words? What difference by the length of the lines?

Read these groups of verses one after another:

- (a) I slip, I slide, I gloom, I glance
 Among my skimming swallows;
 I make the netted sunbeams dance
 Against my sandy shallows.
- (b) The ferns and the fondling grass said *Stay*,
 The dewberry dipped for to work delay.

On which syllables in each of these selections do the accents fall? In which is the alternation of accented and unaccented syllables more regular? In which is there sometimes more than one unaccented syllable between accented syllables? What difference in the movement of the stanzas do you think these differences make?

Read now these two groups:

- (a) I chatter over stony ways
 In little sharps and trebles,
 I bubble into eddying bays,
 I babble on the pebbles.
- (b) The white quartz shone, and the smooth
 brook stone—

In which of these passages is the accent more evenly distributed among the syllables of the verse? What difference do you think this makes in the movement?

What meaning have the musical terms *legato* and *staccato*? Have they any significance in regard to the movement of these poems?

LESSON 83

The Poet and the Poem

Make a study of the Chattahoochee River and the country it drains as far as you can from maps and the information you find in your geography text books, and come to class prepared to show how far the poem reflects accurately these facts. What has the poet added to the *knowledge* he has of the country? What comes to us from the poem besides *information*?

Few men have had a sadder or a more interesting life story than Sidney Lanier, the author of this poem. Find out as much as you can about him and write an account based on what you learn.

LESSON 84

Common and Proper Nouns

Read these sentences :

A month has passed—the month of September. Come any day you like except Tuesday. Some countries are much larger than others. Which is the larger country, the United States or Russia? A congress is a large body of people met together to discuss important questions. The extra session of Congress began in April. The book store having been burned, thousands of text books, dictionaries, bibles, and novels were destroyed. Is there an older book than the Bible? When the teacher left the room, Jim issued a declaration of independence. Have you read the Declaration of Independence? When the president visits either house of Congress, the sergeant-at-arms announces him in this way: The President of the United States. I have been reading *The Last of the Mohicans*. The last of the Mohicans was named Uncas.

Find all the nouns in the preceding sentences. Which of them name a class of persons or things to which any number of persons or things belong? Which of them name a particular person or thing, or a particular group of persons or things?

A noun that names a class of persons or things is called a common noun; the name of the class is *common* to all the members of the class.

A noun that names one particular person, or thing, or a particular group of persons or things is called a proper noun; the name is *proper* or *peculiar* to *one* person, thing or group.

Look out in the dictionary the words *proper* and *peculiar* and find the meaning that fits the

use made of them in the preceding sentence. Do the same with the word *common*.

How are proper nouns written? Review your rules for the use of capital letters.

LESSON 85

Collective Nouns

In the preceding lesson certain nouns, common and proper, name a group of people or things as if they were one person or thing. Find such nouns.

Find other nouns of the same sort in the following sentences:

This class is not advanced, but it does earnest work. The crowd thickens, then disperses. The committee reports to the House. The committee is composed of men of experience. The jury brings a verdict of "Guilty." When a people decides, there is none to say nay. The House passes the bill over the President's veto. The crowd threw their hats into the air. The audience applauds its favorite singer. The congregation took a long time to find their seats. A file of soldiers was ordered to fire. The number of deaths in the city of Chicago during the year 1906 was between 30,000 and 35,000.

It is appropriate to call nouns of this sort collective nouns.

Find a collective noun to name a number of teachers and pupils; a number of ships; a number of fighting men; a number of soldiers commanded by a general; a number commanded by a colonel; a number commanded by a captain; a number of sheep; a number of cattle; a number of partridges; a number of porpoises.

Write sentences containing collective nouns.

LESSON 86

Concrete and Abstract Nouns

Read these sentences :

My patience is nearly exhausted. Work is the right cure for laziness. All work and no play make Jack a dull boy. The chief virtue of this class is its cheerfulness. The siege of Yorktown marks the close of the war.

Point out the subject in each of these sentences. Point out all the nouns, and all the adjective words, and their equivalents.

What sort of noun is Jack? boy? class? Yorktown?

All of these nouns are names of persons or things known to us by their qualities or attributes. Nouns that name objects known to us by their qualities or attributes, are called concrete nouns.

The other nouns in these sentences are not names of persons or of places, or of any objects that can be seen or handled. They are made from adjectives and verbs, and like them name qualities and actions and conditions, but they are unlike adjectives and verbs because the quality or action they name is spoken of as if it were a thing or person.

An abstract noun is the name of a quality, an action, or a condition; *quality*, *action*, *condition* are abstract nouns.

Make a sentence using each of the following words:

Quick, quickness; live, life; high, height; do, deed;

hot, heat; leap, leap; strong, strength; lose, loss; different, difference; choose, choice; hungry, hunger.

In what respect are these pairs of words alike? In what respect are they different in the sentences in which you have used them?

Make nouns from the following adjectives:

Long, thick, wide, broad, sharp, flexible, brave, fertile, wealthy, interesting, poor, large, heavy, grand, different.

From the following verbs:

Act, breathe, live, die, laugh, shout, determine, think, feel, hate, love, see, hear.

Use these words in sentences of your own, substituting the members of each group for one another where you can.

To study	studying	study
To occupy	occupying	occupation
To prepare	preparing	preparation
To compare	comparing	comparison
To love	loving	love
To introduce	introducing	introduction
To repeat	repeating	repetition
To desire	desiring	desire
To conclude	concluding	conclusion
To analyze	analyzing	analysis
To modify	modifying	modification
To predicate	predicating	predication

LESSON 87

Word Game

Arrange the following words in alphabetical order:

Choose, each, one of them and see how many shorter words you can make out of the letters composing it; for instance:

Arithmetic: are, ah, at, attic, etc.

mathematics	triangle	decimal	difference
division	rectangle	integer	divisor
addition	denominator	fraction	dividend
subtraction	reduction	circular	product
multiplication	computation	cylinder	remainder

Add any words belonging to the study of mathematics you find difficulty in spelling.

How many of these nouns are abstract?

LESSON 88

Description of a Plantation

Read these descriptions. Guess as you read where you are.

The house was of adobe, low, with a wide veranda on the three sides of the inner court, and a still broader one across the entire front, which looked to the south. These verandas, especially those on the inner court, were supplementary rooms to the house. The greater part of the family life went on in them. Nobody stayed within the walls, except when it was necessary. All the kitchen work, except the actual cooking, was done here, in front of the kitchen doors and windows. Babies slept, were washed, sat in the dirt, and played, on the veranda. The women said their prayers, took their naps, and wove their lace there. Old Juanita shelled her beans there, and threw the pods down on the tile floor, till towards night they were sometimes piled up high around her, like corn-husks at a husking. The herdsmen and shepherds smoked there, lounged there, trained their dogs there; there the young made love, and the old dozed; the

benches, which ran the entire length of the walls, were worn into hollows, and shone like satin; the tiled floors also were broken and sunk in places, making little wells which, filled up in time of hard rains, were then an invaluable addition to the children's resources of amusement, and also to the comfort of the dogs, cats, and fowls, who picked about among them, taking sips from each.

The arched veranda along the front was a delightful place. It must have been eighty feet long, at least, for the doors of five large rooms opened on it. Here the Señora kept her flowers; great red water-jars, handmade by the Indians of San Luis Obispo Mission, stood in close rows against the walls, and in them were always growing fine geraniums, carnations, and yellow-flowered musk.

Between the veranda and the river meadow, out on which it looked, all was garden, orange grove and almond orchard; the orange grove always green, never without snowy bloom or golden fruit; the garden never without flowers, summer or winter; and the almond orchard, in early spring, a fluttering canopy of pink and white petals, which, seen from the hills on the opposite side of the river, looked as if rosy sunrise clouds had fallen, and become tangled in the tree tops. On either hand stretched away other orchards, — peach, apricot, pear, apple, pomegranate; and beyond these, vineyards.

* * * *

A wide straight walk shaded by a trellis knotted and twisted with grape vines, led straight down from the veranda steps, through the middle of the garden, to a little brook at the foot of it. Across this brook, in the shade of a dozen gnarled old willow-trees, were set the broad flat stone washboards on which was done all the family washing.

* * * *

At the sheep-shearing sheds and pens all was stir and bustle. Luigo, with a big leathern wallet fastened in front of him, filled with five-cent pieces, took

his stand in the centre of the shed. The thirty shearers, running into the nearest pen, dragged each his sheep into the shed, in a twinkling of an eye had the creature between his knees, helpless, immovable, and the sharp sound of the shears set in. No rest now. Not a second's silence from the bleating, baaing, opening and shutting, clicking, sharpening of shears, flying of fleeces through the air to the roof, pressing and stamping them down in the bales; not a second's intermission, except the hour of rest at noon, from sunrise to sunset, till the whole eight thousand of the Señora Morena's sheep were shorn. It was a dramatic spectacle. As soon as a sheep was shorn, the shearer ran with the fleece in his hand to Luigo, threw it down on a table, received his five-cent piece, dropped it in his pocket, ran to the pen, dragged out another sheep, and in less than five minutes was back again with a second fleece. The dust from the fleeces and the trampling feet filled the air.

—*Helen Hunt Jackson.*

These are scenes from an account of a great hacienda in Southern California. What do they show us about the country and the people?

What is *adobe*? a *hacienda*? a *court*? a *trellis*? Study the details given about the house and its environment until you have a definite picture before you, which you can reproduce.

What important products of Mexico and Lower California do you find mentioned? What do you not find mentioned that you would expect to find? If there are any details that surprise you, find out from your geography or from some other book or other source, whether or not they are correct. How many classes of people and how many occupations do you find mentioned?

What makes sheep-shearing “a dramatic spectacle”? What do you see and hear and feel in reading the description of it?

Find words that help you to see the objects mentioned—the house, the veranda, the water jars, the willow trees, the flowers and fruits, the sky.

SUGGESTIONS: Read if you can the interesting novel in which these passages occur. If you have not time to read it all, read at least the account of the Senora’s housekeeping, the description of Juan Can, the head shepherd, of Juan Jose, the upper herdsman, of Alessandro, the Indian sheep-shearer.

Write your opinion of the book.

Write a theme about the life on a Mexican hacienda. Plan an outline for the whole class to follow as a whole, or distribute the topics among the members of the class.

LESSON 89

Reports on Home Reading

Come to class prepared to tell the class something about the latest story you have read. Begin what you have to say by giving them a brief summary of the story so that they may understand you when you speak about the characters or tell about any particular incident. Tell this story in the *present* tense. This will show that you are telling it not as a story, but in explanation of something else.

In what tense should you tell a story that you wished your audience to feel was true?

LESSON 90

Describing: The Object as a Whole

If you wish to describe some scene, or person, or object that you have seen to persons who have not seen it, there is a difficulty you must remember to provide for. Have you not sometimes had a person described to you and when you saw him afterwards discovered that the idea you had formed of his appearance was quite incorrect? Yet everything you had been told about him may have been accurately true. To the person describing, the details he has seen fall into their respective positions in regard to the whole, and therefore, to him, represent the whole, but these same details may compose themselves in the mind of the person hearing the description into any one of many wholes.

A good rule, therefore, in describing a scene, a person, or an object is to begin in a way to enable another person to take in *at once the whole as you wish it taken*.

1. Describe a person you know well. Decide before beginning to speak or write what characteristic or characteristics would best enable a stranger to see him, and begin with these.

2. Describe your own room. Which of the following characteristics, if put at the beginning, will give the most help to others in seeing the room as a whole—size, shape, exposure, prevailing shades of color, character of furnishings, position of pieces of furniture? Do not decide without discussion.

3. Re-read, with this point in mind, Whit-

man's description of *Cavalry Crossing a Ford*. If the poet had begun his description with "Behold the brown-faced men" or with "The guidon flags flutter," the reader might think of a scene quite different from the one actually shown. What the poet did was to begin with the essential feature of the picture, which, you will notice, he gives twice in the first two lines—(1) a long *winding* line among islands; (2) a *serpentine* course. These, with the title, make a picture which the eye sees as a whole. Then we are prepared to take the other details of movement and sound and color in the way in which the poet intends them to be taken. Look out other descriptions in the book and find in them words or sentences that give the reader an impression of the scene or person or object as a whole: What do you find in *A Fort?* in *A Description of a Plantation?* in *Asgard* and *Midgard?* in *A Colonial Town?*

Read the following details carefully and rearrange them in better order, writing the sentences in full.

(1) wore a neat cap and front—looked pleased and expectant—eyes bright as black beads—a prim little old woman—a little three-cornered shawl with palm-leaf figures over her shoulders—very short and straight and thin—started like a pickerel when she moved about.

(2) a hedge of box—border of pansies and sweet alyssum—square plot of ground—in the center a fountain with goldfish in the stone basin—masses of mignonette and lavender along the side of the white-washed wall—lilies of the valley between—desolate surroundings—plain little house.

LESSON 91

Butterflies

Fly, white butterflies, out to sea,
Frail pale wings for the wind to try,
Small white wings that we scarce can see,
Fly!

Here and there may a chance-caught eye
Note in a score of you twain or three
Brighter or darker of tinge or dye.
Fly!

Some fly light as a laugh of glee,
Some fly soft as a long, low sigh,
All to the haven where each would be,
Fly!

—*Swainburne.*

To read this little poem well, you should pronounce every sound exquisitely.

Read it as delicately as you can aloud to yourself at home until you feel sure you can do your best in reading it in class. Why are there commas before and after “white butterflies”?

In your walks to and from school, use any opportunity you have to observe the sort of butterflies the poet means. To what does he call our attention in regard to their coloring? in regard to their flight?

If you like this poem, memorize it and repeat it often to yourself, that you may not forget it.

LESSON 92

Personal Pronouns

Point out in the second part of each of the following sentences the words which stand for

names of persons or of animals in the first part.

Mary, come here; you are needed. George is my friend; I like him. William and I are friends; we have known each other for a long time. The baby is asleep; do not wake it. The children love their mother; they try to help her. Let me show you my book; here it is.

Pronouns which stand for the speaker or speakers are pronouns of the first person. How does the speaker refer to himself? How does he refer to other persons *and* himself?

The pronoun which stands for the person or persons, thing or things spoken *to* is a pronoun of the second person. What pronoun is this?

What pronouns stand for persons and things spoken *of*? They are pronouns of the third person.

Pronouns that stand for the names of persons are called *personal* pronouns.

Read this list of the personal pronouns:

FIRST PERSON		
	<i>Singular</i>	<i>Plural</i>
<i>Nominative</i>	I	we
<i>Possessive</i>	my, mine	our, ours
<i>Objective</i>	me	us
SECOND PERSON		
<i>Nominative</i>	you	
<i>Possessive</i>	your, yours	
<i>Objective</i>	you	
THIRD PERSON		
<i>Nominative</i>	he, she, it	they
<i>Possessive</i>	his, her or hers, its	their or theirs
<i>Objective</i>	him, her, it	them

Note: The pronouns *my, our, his, her, its, your, their* are used only as adjectives.

The pronouns *mine, ours, hers, yours, theirs* are used only as pronouns.

LESSON 93

The Pronoun It

It is usually classed with personal pronouns, though it more often stands for the name of a thing. Find examples.

Case.

A change made in a pronoun to show a change in its use in the sentence is called a change of case. When a pronoun is used as object, it is put in the objective case. When it is used as subject, it is put in the nominative case. When it is used to show possession, it is put in the possessive case.

OTHER USES OF "IT"

Read these sentences:

We talked a great deal and sang and danced and played games, and the more we did, the more I liked it. It is evident that the cold weather is over. It is now very warm. Who is it? It is Alice.

What words in the first sentence does *it* represent? What words in the second? What does it represent in the third sentence? in the fourth? in the fifth?

It is often used, like *there*, to change the order of words in a sentence. It throws the subject farther on and itself takes the place of the subject. When it does this, it is called an *expletive*.

Sometimes *it* refers in general to a great many ideas thought of as one, sometimes it is impossible to tell what it refers to.

When *it* is used as the subject of verbs like “snow,” “rain,” “thunder,” “hail,” it is called *impersonal*, for the action expressed by the verb does not seem to have a subject.

Find examples of these uses in the examples above, and in the text of this lesson.

LESSON 94

Compound Personal Pronouns

Read carefully these forms:

myself, yourself, himself, herself, itself, ourselves, yourselves, themselves.

Make sentences using the words. In some of these sentences, emphasize the name of a person or a thing. In some of them, make the subject and the object of the action the same person.

One of these uses of the compound personal pronoun is called the emphatic, or emphasizing, use; the other is called the reflexive use.

Notes: Do not use the compound personal pronouns where the simple forms would be sufficient.

LESSON 95

Formal and Informal Notes

Read these notes:

Dear Alice,—

Won't you come to luncheon next Saturday and spend the afternoon with me? Mother is going out, and we shall have the whole house to ourselves. I hope you can come.

Yours affectionately,

5682 Oak Avenue,
Monday, June 1.

Louise.

Miss Louise Carter requests the pleasure of Miss Alice Brown's company at dinner, Saturday, June 6, at half past six o'clock.

5682 Oak Avenue,
Monday, June 1.

In what person is the first note written? The second?

Write a note to one of your classmates speaking *of* yourself and *of* him or her. Use the title for yourself as well as for him or her that a stranger would use in speaking of you. What error would you make if you signed the second note?

Observe the form of the predicate verb in the second note. If the subject were plural, how would the verb be written?

Remember that the verb agrees with its subject in number and person.

ANSWERS TO A FORMAL INVITATION

Miss Alice Brown accepts with pleasure Miss Louise Carter's kind invitation for Saturday, June eleventh.

2016 Michigan Avenue,
Wednesday, June third.

Miss Alice Brown regrets that another engagement prevents her from accepting Miss Louise Carter's kind invitation for dinner on Saturday, June the eleventh.

Write a note for the Misses Brown requesting the pleasure of Miss Mary Moore's company at luncheon. What form of the verb will you use? Why?

Compare these notes with your recent business letters. What difference do you observe in the place of the personal address and the

date? in the items of the address? in the way these items are written?

There are only a few occasions when this formal style of note is suitable. When it is used it follows very strict rules. Discuss the following points:

How does the writer speak of herself? How does she speak of the person or persons to whom she is addressing a letter? Why is "pleasure" better than *honor*? Why is "company" better than *presence*? Why is "dinner" better than *a dinner*? Why is it necessary to mention the exact hour of the dinner? When should such an invitation be answered? At what hour should one arrive at the house to which one is invited formally to dinner?

LESSON 96

The Visit of Ulysses to the Lotus-Eaters

On the tenth day we touched the land of the Lotus-eaters, men who make food of flowers. So here we went ashore and drew us water, and soon by the swift ships my men prepared their dinner. Then after we had tasted food and drink, I sent some sailors forth to go and learn what men who live by bread dwelt in the land—selecting two, and joining with them a herald as a third. These straightway went and mingled with the Lotus-eaters, and yet the Lotus-eaters had no thought of harm against our men; indeed, they gave them lotus to taste; but whosoever of them ate the lotus' honeyed fruit wished to bring tidings back no more and never to leave the place, but with the Lotus-eaters there desired to stay, to feed on lotus and forget his going home. These men I brought back weeping to the ships by very force, and dragging

them under the benches of our hollow ships I bound them fast, and bade my other trusty men to hasten and embark on the swift ships, that none of them might eat the lotus and forget his going home. Quickly they came aboard, took places at the pins, and sitting in order smote the foaming water with their oars.

—Palmer.

Repeat these phrases: “the land of the lotus-eaters”; “men who make food of flowers”; “men who live by bread”; “whosoever ate the lotus’ honeyed fruit wished to bring tidings back no more”; “forgot their going home”; “sitting in order smote the foaming water with their oars.”

Notice how perfectly the story is told from beginning to end in the order in which it happened. What expression at the beginning links the story with what has gone before? What expression at the end links it with the future?

Read Tennyson’s poem, *The Lotus Eaters*, and observe the use he has made of the story in the *Odyssey*.

LESSON 97

Themes Oral and Written

Tell the story again in class, using as many of the words of the original as you choose.

Write your story as carefully as you told it.

Tell in class all the stories you know about the adventures of Ulysses and his men on their way back to Troy, including the story of the Lotus-eaters. Decide before you begin to speak at what point you will begin your story and at

what point you will end it. Keep your story separate from those which precede it and follow it in the book.

Topics for Investigation and Report

Trace on the map the course Ulysses had to take from Troy back to his native land. What peninsulas, islands, and seas that you have heard of would he pass on each side? What wind would be a favoring wind to him and his crew?

What ideas of ship-building are found in the *Iliad* and the *Odyssey*?

Compare the construction and equipment of great modern steamships with that of the Greek ships.

LESSON 98

Demonstrative and Indefinite Pronouns

Read the following sentences:

This is my book. These are the subjects of the sentences. Those are my shoes. That is the lesson.

What do these pronouns do?

Observe the difference between the sentences *It is my book* and *That is my book*. Which is the more emphatic?

He, they, and it are sometimes used as demonstrative pronouns, as in the following sentences:

They have rights who dare maintain them. He does not die who dares to live. There is the right path; follow it, not the other.

Demonstrative pronouns point out an object as if with the finger. They are often used in making contrasts. *This, these*, refer to an object or objects near at hand; *that, those*, to an object or objects farther away.

Note: Avoid the use of *this* for *it* unless you wish to be very emphatic.

Read these maxims carefully; then learn them:

Do not squander time; for that is the stuff life is made of.

Drive thy business; let not that drive thee.

Read this list of words:

	One	
Some one	somebody	something
every one	everybody	everything
any one	anybody	anything
no one	nobody	nothing

Do you know accurately the persons or things or the number of persons or things represented by the pronouns?

Make as long a list as you can of indefinite nouns and pronouns. Which are written as one word? which, as two words? Make sentences with some of each kind.

Note: These words are all singular in number, and therefore the pronouns and verbs which refer to them should be singular also.

What common error have you heard made in using these words? Try to avoid it. Remember that it is often possible to say what you mean in another way. Find several ways of

expressing accurately the thought of the sentences above without the use of "everybody," "anybody," "a person," or "one."

Write sentences using the following words as indefinite pronouns:

some, few, many, all, each.

Some personal pronouns are often used indefinitely, as in the following sentences:

We all like praise. They say that a new national holiday is to be established. When you are doing your duty, you always know it.

Be careful not to use too many indefinite nouns and pronouns; and in using them, not to confuse them.

Compare with this use of the personal pronouns that shown at the bottom of page 148. What difference do you find?

LESSON 99

Interrogative Pronouns

Read:

Who discovered the North Pole? Can you tell me who discovered the Pole? Do you know which of the brothers was older? I asked him what the lesson was. What is the capital city of the United States? Whom did the Mexicans create President? What are the subjects of these sentences? Which is your book? Whose is this book? Which are your shoes?

Point out in these sentences the pronouns which introduce questions. Which of these questions are direct? Which are indirect? How are indirect questions punctuated?

Make a list of all the interrogative pronouns you know.

LESSON 100

Relative Pronouns

Read the following answers to the questions in the lesson above:

The person who discovered the North Pole is an American. The brother who inherited the property was the older. I do not know what the lesson is. Washington City, which is situated in the District of Columbia, is the national capital.

What kinds of sentences are these? Point out in each the main clause and the subordinate clause or clauses.

What pronoun joins the subordinate clause to the main clause?

To what word in the main clause does this pronoun refer?

Words that do the work of both pronouns and conjunctions are called relative or conjunctive pronouns. The noun or pronoun to which a relative pronoun refers is called its antecedent.

Which of the interrogative pronouns in the preceding lesson are conjunctive also?

Look out the meaning of the word *antecedent*.

You will find the principal relative pronouns in the sentences above.

Notice that *who* and *that* are used for persons, and *who* and *which* are used for things.

Note: The word *that* connects its clause more closely to its antecedent than do *who* and *which*, and has a more agreeable sound. It is a convenient word also, since it represents both per-

sons and things. Use *that* instead of *who* and *which* as often as possible.

LESSON 101

Questions of Agreement

A pronoun agrees with its antecedent in person and number.

A verb agrees with its subject in person and number.

In what ways do the following sentences *seem* to violate these rules?

Greck Heroes is an interesting book.

Three-fourths of one hundred is seventy-five.

Two bushels is a large quantity.

Measles is not usually a dangerous disease.

The audience put on their hats and coats.

My brother with his whole family has gone to California.

I, who am little, wish to be great.

The news of the Mexican revolution was not a surprise.

Nearly everybody makes mistakes when he uses nouns and pronouns of indefinite reference.

EXERCISES

Write sentences using the following expressions as subjects: six pounds; ten dollars and fifty cents; seven times seven; a handful of pennies; a flock of sheep.

Write a note inviting your parents to be present on some occasion when you have an interesting program. Will you begin with "The class in English *invites*"? or "The class in English *invite*"? What pronoun will you use in reference to the class?

Make a number of sentences using indefinite pronouns as subjects.

Notes: *None* may be used as singular or as plural.

Collective nouns may be singular or plural, according to the meaning intended. If the group of persons or things is thought of as a group, the noun is singular; if the persons or things composing the group are thought of, the noun is plural.

LESSON 102

Oral Exercises

At the beginning of the year, ask your teacher to divide your class into groups consisting of about ten persons, to let each group select a chairman and be in turn responsible for a monthly entertainment. It will be the chairman's duty to call meetings of the group to prepare their program, and, when the day arrives, to announce the speakers and the numbers.

There are many different kinds of entertainments that might be given. One group might present a miscellaneous program of literature studied in previous grades; another might choose a central theme, such as the work of some great man; another might give a play made by themselves; and still another might have a debate, allowing the audience to judge which side proves its case; or might arrange to tell a number of stories and ask for two-

minute speeches from the audience in way of friendly comment.

These are only a few suggestions.

LESSON 103

To Americans

Beyond the vague Atlantic deep,
Far as the farthest prairies sweep,
Where forest glooms the nerve appal,
Where turns the radiant western fall,
One duty lies on old and young,—
With filial piety to guard,
As on its greenest native sward,
The glory of the English tongue.
That ample speech! That subtle speech!
Apt for the need of all and each:
Strong to endure, yet prompt to bend
Wherever human feelings tend.
Preserve its force—expand its powers!
And through the maze of civic life
In letters, commerce, even in strife,
Forget not it is yours and ours.

—*Richard Monckton Milnes.*

Learn this poem, and recite it in class.

LESSON 104

Fall In The Country

Canvass the class and find how many of the members were born in the country, how many were brought up in the country, how many have spent the summer in the country, and how many have only paid short visits to the country.

Those who know most about the country should be the leaders in a talk that has for its object finding out all the interesting things

that are going on during this season of the year in the country.

Write a theme of one page on this subject. For some in the class, *Fall in the Country* will probably be a very large topic, for others it will be a rather small topic. Those who know most about the subject should select some one of the topics found on the board—for instance, farm work in the fall, or the woods in autumn—and write about it, giving as many details as possible. Others who know less can write on the whole subject, since they will not be able to go into such detail.

In criticising the themes which are read aloud, note whether each paragraph shows clearly the part of the subject chosen by the writer. Judge each, also, by the amount of information it gives.

Some of the class may prefer to write on *Fall in the City*.

Reading

Bring to class and read aloud some good descriptions of what is going on in the country in autumn. Try some of the following books: Irving's *Sketch Book*; Mr. John Burroughs's *Signs and Seasons* and *Winter Sunshine*.

LESSON 105

Fall *

Fall!—and everywhere the sights and sounds of falling. In the woods, through the cool silvery air, the leaves, so indispensable once, so useless now. Bright

* From "The Reign of Law," copyright, 1900, by The Macmillan Company.

day after bright day, dripping night after dripping night, the never-ending filtering or gusty fall of leaves. The fall of walnuts, dropping from bare boughs with muffled boom into the deep grass. The fall of the hickory-nut, rattling noisily down through the scaly limbs and scattering its hulls among the stones of the brook below. The fall of buckeyes, rolling like balls of mahogany into the little dust paths made by sheep in the hot months when they had sought those roofs of leaves. The fall of acorns, leaping out of their matted green caps as they strike the rooty earth. The fall of red haw, persimmon, and pawpaw, and the odorous wild plum in its valley thickets. The fall of all seeds whatsoever of the forest, now made ripe in their high places and sent back to the ground, there to be folded in against the time when they shall rise again as the living generations; the homing downward flight of the seeds in the many-colored woods all over the quiet land.

In the fields, too, the sights and sounds of falling, the fall of the standing fatness. The silent fall of the tobacco, to be hung head downward in fragrant sheds and barns. The felling whack of the corn knife and the rustling of the blades, as the workman gathers within his arm the top-heavy stalks and presses them into the bulging shock. The fall of pumpkins into the slow-drawn wagons, the shaded side of them still white with the morning wine. In the orchards, the fall of apples shaken thunderously down, and the piling of these in sprawling heaps near the cider mills. In the vineyards the fall of sugaring grapes into the baskets and the bearing of them to the winepress in the cool sunshine, where there is the late droning of bees about the sweet pomace.

—*James Lane Allen.*

Read and discuss this description of autumn in Kentucky. With how many of the sights and sounds mentioned here are you personally

familiar? Re-read passages you especially like. What special part of his large subject has the author chosen to write about? What division has he made in his topic?

Note: If in discussing this subject you should wish to refer to the *woods* or the *forest*, be careful not to say *a woods*. Why?

What peculiarity do you find in the way this beautiful description is written?

LESSON 106

Topic for Report: Copyright

Observe the statement at the bottom of page 155. What does "copyright" mean?

There is much interesting information obtainable on this subject. Ask your teacher to make the class some assignment of reading as a preliminary to a discussion of the subject.

Some of the questions that you should answer are these:

What is the purpose of a copyright law? How is copyright secured? How may it be extended? Of what does "infringement of copyright" consist? How is it punishable? How long does a copyright hold good?

LESSON 107

Grammar Review

Review your grammar. Name the essential parts of a sentence. How many kinds of modifiers are there? What is a simple, a compound, and a complex sentence? Name the eight parts of speech and identify them in sentences on this page.

LESSON 108**Substantives and Attributes**

An object or substance is known to us by its qualities or attributes. We distinguish a thing, for instance, by qualities such as size, shape, texture—it may be large, square, hard; we distinguish animals from things by such qualities as their power of motion—they can walk, or fly, or swim; we distinguish persons from animals by such qualities as their power to talk, laugh, reason.

Adjectives and verbs of full meaning express attributes. A verb not only expresses an attribute, but connects it with the object which possesses it. A noun or any word or group of words taken as a noun may be called a substantive.

It is possible, therefore, to say that a complete thought is expressed by a substantive and a verb. Do not use these words unless they help you to understand.

LESSON 109**Paragraphs on Plain Topics**

Choose, each, one of the following topics and write a paragraph on it in class:

1. How to sharpen a pencil. 2. How and where rice grows. 3. The uniform of a policeman. 4. The requisites of a good baseball player. 5. Learning to sew.

When these themes are handed in, ask your

teacher to sort them, putting together those which are on the same topic and throwing out those which have so little to say that they give no information worth considering. Read them in sets.

THEME 1. If there is one theme among those on *How to sharpen a pencil* which would really help the people in the room who do not know how to sharpen a pencil well, the writer should copy it and hang it where it may be consulted. If in your opinion no one gives all the necessary directions, determine whether by taking the best of all the themes on that subject you can make a paragraph that will be helpful.

THEME 2. In reading the themes on *How and where rice grows*, discuss the accuracy of the facts given, and if you cannot decide, submit the question to your teacher of geography. Perhaps some of these themes will be good enough to be read in the geography class.

THEME 3. Of course every one knows certain things about a policeman's uniform, so that only those who have observed it carefully will be able to write an interesting theme on the subject. The best theme will give details that not everybody would notice.

THEMES 4 AND 5. Perhaps some of the class will not feel able even to express an opinion on these themes. These members of the class should be careful to notice everything that is not clear to them in the themes read and to ask for explanations.

CRITICISM: What quality will you look for in

all these themes? Pay especial attention to the details given by each writer; do they give an accurate idea of the business in hand?

LESSON 110

Paragraphs

A paragraph is an important piece of writing, no matter whether it contains a whole story or explanation or is a part of a longer article containing many paragraphs. Some paragraphs are very short; some very long. A great many very long paragraphs in succession are rather hard to read; a great many short paragraphs in succession break the subject up into small bits and make the reader think too much about each separate part and not enough about the whole article. Sometimes this is just what is wanted, as in the case of the articles of a constitution or the parts of a resolution, or a set of rules, or the items of an advertisement, but in most kinds of writing it would be uninteresting to pause so long over each detail. The important matters to remember are (1) that every paragraph should treat some subject or some part of a subject in an interesting and satisfactory way; and (2) that there may be great variety in the length of paragraphs.

The subject of a well written paragraph, long, medium, or short, can always be found by considering the sentences of which it is composed; for every sentence must go to show what the subject of the paragraph is. Sometimes

the subject is expressed plainly in words somewhere in the paragraph, usually near the beginning or the end. Sometimes the subject is not expressed in words, but is clearly shown by considering what all the sentences say.

What sentence gives the subject of the first paragraph on this page? What is the subject of the second paragraph?

Look back to other paragraphs on other pages. What do you find about their topics? What do you find about their length?

LESSON 111

The Singing Leaves

A BALLAD

I.

“What fairlings will ye that I bring?”
Said the King to his daughters three;
“For I to Vanity Fair am boun,
Now say what shall they be?”

Then up and spake the eldest daughter,
That lady tall and grand:
“O, bring me pearls and diamonds great,
And gold rings for my hand.”

Thereafter spake the second daughter,
That was both white and red:
“For me bring silks that will stand alone,
And a gold comb for my head.”

Then came the turn of the least daughter,
That was whiter than thistle-down,
And among the gold of her blithesome hair
Dim shone the golden crown.

“There came a bird this morning,
And sang 'neath my bower eaves,
Till I dreamed, as his music made me,
‘Ask thou for the Singing Leaves.’”

Then the brow of the King swelled crimson
With a flush of angry scorn:
•“Well have ye spoken, my two eldest,
And chosen as ye were born;

“But she, like a thing of peasant race,
That is happy binding the sheaves;”
Then he saw her dead mother in her face,
And said, “Thou shalt have thy leaves.”

II.

He mounted and rode three days and nights
Till he came to Vanity Fair,
And 't was easy to buy the gems and the silk,
But no Singing Leaves were there.

Then deep in the greenwood rode he,
And asked of every tree,
“O, if you have ever a Singing Leaf,
I pray you give it me!”

But the trees all kept their counsel,
And never a word said they,
Only there sighed from the pine-tops
A music of seas far away.

Only the pattering aspen
Made a sound of growing rain,
That fell ever faster and faster,
Then faltered to silence again.

“O, where shall I find a little foot-page
That would win both hose and shoon,
And will bring to me the Singing Leaves
If they grow under the moon?”

Then lightly turned him Walter the page,
By the stirrup as he ran:
"Now pledge you me the truesome word
Of a king and gentleman,

"That you will give me the first, first thing
You meet at your castle-gate,
And the Princess shall get the Singing Leaves,
Or mine be a traitor's fate."

The King's head dropt upon his breast
A moment, as it might be;
'T will be my dog, he thought, and said,
"My faith I plight to thee."

Then Walter took from next his heart
A packet small and thin,
"Now give you this to the Princess Anne,
The Singing Leaves are therein."

III.

As the King rode in at his castle-gate,
A maiden to meet him ran,
And "Welcome, father!" she laughed and cried
Together, the Princess Anne.

"Lo, here the Singing Leaves," quoth he,
"And woe, but they cost me dear!"
She took the packet, and the smile
Deepened down beneath the tear.

It deepened down till it reached her heart,
And then gushed up again,
And lighted her tears as the sudden sun
Transfigures the summer rain.

And the first Leaf, when it was opened,
Sang: "I am Walter the page,
And the songs I sing 'neath thy window
Are my only heritage."

And the second Leaf sang: "But in the land
That is neither on earth or sea,
My lute and I are lords of more
Than thrice this kingdom's fee."

And the third Leaf sang, "Be mine! Be mine!"
And ever it sang, "Be mine!"
Then sweeter it sang and ever sweeter,
And said, "I am thine, thine, thine!"

At the first Leaf she grew pale enough,
At the second she turned aside,
At the third, 'twas as if a lily flushed
With a rose's red heart's tide.

"Good counsel gave the bird," said she,
"I have my hope thrice o'er,
For they sing to my very heart," she said,
"And it sings to them evermore."

She brought to him her beauty and truth,
But and broad earldoms three,
And he made her queen of the broader lands
He held of his lute in fee.

—*James Russell Lowell.*

This poem tells a story in a very charming manner. It is in ballad form and is dramatic because the characters speak for themselves. It is not difficult to understand. Read it several times to get the story. From the context, what do you judge is meant by "fairings"? By "Vanity Fair"? What were the singing leaves? Why could not the King buy them? Can you see the reason why "the trees all kept their counsel" when the King asked them the question? What do these verses mean?

“But in the land
That is neither on earth or sea,
My lute and I are lords of more
Than thrice this kingdom’s fee.”

What did the King expect to give the page as reward? What do the last two verses in the poem mean? Where are those “broader lands” to be found? In the last stanza, “but and” means “and also.”

After silent study of every phrase and sentence, picture to yourselves the King, his three daughters and the page. When you read aloud to the class, make every change of thought or scene apparent to your audience. Try to make the pauses and emphasis express the thought, otherwise the reading will be monotonous. To do this effectively, phrasing or grouping is highly important.

Phrasing is vocal punctuation. This means arranging words into groups according to meaning, and separating them by pauses in utterance. The punctuation used by printers marks the grammatical parts of the sentence to the eye, while vocal phrasing enables the speaker or reader to communicate the exact meaning to the ear.

Write the story as artistically as you can. How many scenes will you have in your story? Make the dialogue sound as natural as you can without making it either too much like everyday speech or too much like poetry.

LESSON 112

Class Stories

Read the following stories, taken from a set of stories which were worked out in part by a class. The class agreed first that the plot incident should be a mistaken accusation of one friend by another; then that the trouble should be about a knife; then that there should be a reconciliation at the end. At this point the story was left to the individual members of the class, who undertook to find a reason why one of the friends should think ill of the other and to fill in the details of the story.

How has the writer of Theme A accounted for the accusation? How has the writer of Theme B accounted for it? Which method do you think the more probable?

What other differences do you find in these themes? How should you rank them? Give your reasons.

Theme A.

THE MISSING KNIFE

(,)
Eng.

Two boys by the name of John and Joe were good friends. Every day when they came home from school they would make boxes and many other things. One day John's father made a tool shop for the boys and every day they would go in the shop and work. One day John's father gave John an apple in the store and John laughed and

(,) <i>Misleading</i>	told Joe he had stolen it <u>so</u> Joe
(,) <i>connective</i>	didn't care. But a week <u>after</u>
<i>Good!</i>	Joe missed his knife and said
<i>See above</i>	that John had it. • John went
<i>Tense</i>	home feeling very bad. <u>So</u> the
	next morning Joe went to <u>John's</u>
	house and told him that he
	<u>found</u> the knife and now they
	must be good friends again.

Theme B.

THOUGHTLESSNESS

<i>Sent.</i>	It was a nice afternoon after school. The sky was clear it
<i>'s</i>	had just stopped raining and there happened to be a puddle of
<i>Comma out of place.</i>	water in Charles yard. Now Charles and Albert were the
<i>Sent.</i>	best of friends. Charles wanted to make a wagon but, they had
<i>"</i>	no wheels. Albert said, "Let's make a boat there is some water
<i>Confused</i>	here," so they started to make a boat. Febronia came up and
<i>Sent.</i>	asked him what he was making. He said, "We are making a
	boat.
	Not thinking what he would do with the knife, he laid it on
	the box it stuck in his coat
	Charles then went in the house for something and Febronia
	went and sat on the box where he was sitting. When he got
	back he missed his knife. He didn't want to blame her because
	he liked her too much. So he blamed Albert. Albert felt very
	sad, thinking he was accused

of a wrong-doing. Albert went home thinking what he should do.

Wrong tense.

While he thought he lost it in the shavings he turned around.

Gr.,

Febronia seen it and said to Charles: "Now you have done it."

Charles said, "Done what?"

"Lost your best friend."

Gr. Charles replied, "Well if he wanted a knife so bad he didn't have to take mine. She then said "He didn't take yours." She pointed at his coat saying, "There it is."

He turned around saying, "Where? I don't see it." She said, "Look at your coat (laughing). He put his hand there and found the knife stuck fast. He

Wrong order.

right away went to Albert's house, made an apology and explained. Now they are the best of friends.

This is a facsimile of Theme B as it looked on the outside when it was handed back to the writer by the teacher. The edges of the paper are on the left. The endorsement is as the teacher wished it. Do you agree with her judgment? What are the two worst errors?

Thoughtlessness

Sidney Stone

Room 3

January 7

A carefully thought out story, decidedly interesting. Will the reader not be

surprised by Albert's sudden appearance? There are some grave mistakes often repeated.

Write a criticism to be endorsed on Theme A. Correct each theme carefully.

LESSON 113

A Class Story

Begin a story in class. Come to class prepared to suggest some situation or incident out of which you think a story could grow. A secret is such an incident, for as soon as it is mentioned every one would like to know what it is. A mistake may be such an incident, for it may have interesting consequences.

The next step will be to decide where the story is to take place and who are to be the persons in it. Talk these questions over in class, remembering that you will be more likely to succeed in making the story good if it happens in a place something like the places you know well and if the people are of the sort you know.

You should now make up your minds as to how the people you have imagined would behave in the circumstances in which you have placed them, and what the probable results would be.

It is well to have the conclusion of your story clearly in mind before you begin to write the story, but you should not decide on the end before understanding your people for, as we all know, different people act very differently in the same circumstances.

Perhaps at this point you will wish to carry

on the story for yourselves. But you must not forget to decide, either in class or out, before beginning to write, whether or not your story is to happen from beginning to end in one place or whether there are to be several scenes. If there are to be several, it is important to make the transition from one scene to another perfectly clear. Sometimes this will be done by a few words such as "A week later," or "Many years after," or "In a few hours"; sometimes the connection will be made by a paragraph telling rapidly all that happens in the meantime; sometimes one of the characters will tell what has happened.

You will also have to decide upon the way of opening your story. You may begin by some explanation on your part of the persons of the story and the circumstances under which the story opens; or you may begin with the speech of some of the persons themselves. This latter way is often the more interesting if you are able to make the persons in the story give in their talk the same explanations you would yourself make and at the same time paint their own pictures and show their own characters.

The dialogue of the story is one of the hardest parts of the work. It is important that the characters should speak naturally, and that they should say things that help to bring about the end of the story. You will find it helpful to write in class a good many short exercises in dialogue, as practice, before you begin to write your story.

Of course the class should hear all the best stories that have been written.

LESSON 114

Autumn

A great poet who lived in the city once wrote from the country in September to a friend: "Somehow a stubble-field looks warm in the same way that some pictures look warm. This struck me so much in my Sunday's walk that I composed upon it."

Here is the poem he made, which he called *Autumn*. Ask your teacher to read it to you.

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and pump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flow'rs:
And sometime like a gleaner thou dost keep
Steady thy laden head across a brook:
Or by a cider-press, with patient look,
Thou watchest the last cozings, hours by hours.
Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,—

While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.
—*John Keats.*

Read this first stanza to yourselves. What general characteristic of autumn gave the poet the conception expressed in the second verse? With what details does he fill out that conception? Consider each in turn; how does it contribute to the general idea? Do you feel in reading the poem as the poet did in writing it, the warmth of autumn?

How many pictures of autumn does the poet give us in the second stanza of his poem? Read each separately, and try to see what the poet has seen. What do the words “store” and “granary” mean? “furrow”? “swath”? What is a gleaner? If the spirit of autumn suggests to you a different picture from those seen by the poet, give it to the class in words or make a sketch that will speak for you.

Who is “thou”? What is “thy music”? Notice in this stanza the reference to the stubble-field which the poet saw. What gives it warmth here?

If you do not understand the words *shallows*, *bourn*, *garden-croft*, look them out in the dictionary.

Before attempting to read the poem in class, read it at home, aloud, repeating often the verses that seem to you most musical and making clear to yourselves each picture. Do not forget that much of the beauty of this lovely poem is due to harmony of sound. Try to bring out this beauty by the way you read.

What figure of speech is used in speaking of autumn?

Notice the variations in certain verses from the regular alternation of accented and unaccented syllables. In which verses is this alternation most regular? There is one imperfect rhyme in the first stanza. Find it.

LESSON 115

The Inflection of Nouns

Inflection means a change in the form of a word to show a change in its meaning or in its relation to the other words in the sentence. Nouns in English do not show all changes in meaning and use by changes in form; most nouns show only two.

Number.

Most nouns change in form to show when they mean one thing and when more than one. Such a change is called inflection for number.

Go over the rules for changing nouns from the singular to the plural number. What nouns can you find that are not inflected for number?

Gender.

Only a few nouns have different forms to show a distinction in gender.

Examples :

lion, lioness; tiger, tigress; host, hostess; duke, duchess; heir, heiress.

Nouns that name persons or animals of male sex *are said to be* of the masculine gender; those which name persons or animals of female sex *are said to be* of the feminine gender; those which name persons or animals without distinction of sex *are said to be* of common gender; those which name objects without sex *are said to be* of neuter gender.

Case.

A change in the form of a noun to show a change in its relation to other words in the sentence is called a change of case. Nouns in English show only one such change of form. To denote possession, they take the form called the *possessive* case.

Go over the rules for changing the form of nouns to show possession.

When nouns are in the position of subject they *are said to be* in the nominative case. When they are in the position of object they *are said to be* in the objective case.

LESSON 116**Uses of the Noun and Pronoun**

Find out now from observation the various uses of nouns and pronouns in sentences. In

doing the work, observe sentences in this book, in your own themes, and in other books, magazines, and newspapers to which you have access. In looking out in this book a special use of a noun or pronoun, be careful to observe sentences in the selections from literature, sentences in the text to be studied, and sentences given as examples. The sentences that follow give you only a few cases:

1. Point out subject nouns and pronouns:

How are proper *nouns* written?

(*You*) find such nouns.

Which of them name persons?

It is appropriate to call nouns of this sort collective nouns.

Note: In the last sentence, what sort of subject is "it"?

2. Point out predicate nouns and pronouns:

A noun that names a class is called a common *noun*.

This is *I*.

3. Point out nouns and pronouns in apposition with the (a) subject or (b) predicate noun or pronoun:

(a) Which is the larger country, *the United States* or *Russia*?

We boys—that is, *you* and *I*—will go.

Choose, *each*, a topic.

(b) The last of the Mohicans is Uncas, the *hero* of the book.

The last of the Mohicans is Uncas, *he* whom you admire so much.

4. Independent uses: There are two cases in which a noun or pronoun is used without grammatical relation to other words in the sentence.

(a) Point out nouns of address:

Dear *Alice*, Won't you come to luncheon?

Note: To use a pronoun in speaking directly to a person, is rude. Notice how Hervé Riel says:

"Are you mad, *you* Malouins?"

(b) Point out nouns and pronouns used *absolutely*:

The *book store* having been burned, thousands of books were destroyed.

I having finished my work, the carriage was sent for.

The pronouns used in these constructions are in the case of the subject—the nominative case. What may be said about the nouns?

5. Point out nouns and pronouns used in the relation of object:

Make *nouns* from the following adjectives:

They have rights who dare maintain *them*.

6. Point out nouns in the relation of objective predicate:

The reflexive pronoun makes the same word the *subject* and the *object* of the verb.

Note: Pronouns are not regularly used in this construction.

However, we might say:

Do not call him *that*.

7. Point out nouns and pronouns used in the relation of indirect object:

Tell the *class* a story.

The sentences give *you* examples.

8. Point out nouns and pronouns governed by prepositions:

Nouns and pronouns are governed by *prepositions*.

How many of *them* do you find?

9. Point out nouns and pronouns in apposition with nouns and pronouns in cases 5, 6, 7, 8.

(a) I have been reading *Ivanhoe*, a *novel* by Scott.
I struck my friend, *him* whom I love most.

(b) Tell your teacher, *Miss Jones*, the way to get home.

The visitor gave us each, Mary and Charles and *me*, a book.

(c) They made him king, *king* of all Britain.

(d) To which of the pair, Charles or *me*, does that remark apply?

The pronouns in these constructions are in the case of the object—the objective case. What may be said about the nouns?

10. Certain nouns used adverbially are said to be in the objective case and are called *adverbial objectives*.

Point out such nouns:

Run *home*.

I ran five *miles*.

The book cost one *dollar* and weighed eight *ounces*.

11. Point out nouns and pronouns in the possessive case:

A person's word is sacred.
Whose word did you call sacred?
Whose are these gloves?
 They are *mine*.

LESSON 117

Noun Equivalents

Words other than nouns, noun phrases, and noun clauses can be used as nouns.

What kind of words are used as nouns in the following sentences?

The poor and the rich are brothers.
 He instructed me in the ins and outs of politics.
 A calm observer of "ought" and "must."

Find the construction of the following noun phrases and clauses:

To study on a fine day is difficult.
For me to go would be wrong.
Whatever you do will be right.
 This work will be *whatever you make it*.
 The expressions *to do* and *to be* are phrases.
 I think *that I shall go home*.
 I wish *to go home*.
 We should profit by *what we have learned*.
 I know not *where His islands lift*
 Their fronded palms in air.

LESSON 118

Compound Words

Read this paragraph about compound words:

When a substantive is used as an adjective to another substantive, the word so used sometimes retains its separate character and stands free of the substantive to which it relates; sometimes it is connected with it

by a hyphen; and sometimes it is so completely joined to it, as to make the two words grow together into one. The change from the state of construction to the state of a compound is a thing of movement and transition, always progressing, but with more rapid coalition in one instance than in another. It is accompanied with a change in accentuation, the accent being intensified on the first part and lightened on the second. The true guide for a writer is his cultivated ear; this must tell him when the words are two, when to be hyphenated, when one.

—John Earle.

Test the writer's rule by pronouncing carefully the italicised words as they occur in the following sentences:

The *peach-trees* are in full bloom. *Peachtree* is the most beautiful street in Atlanta. I know a man who has a *cork leg*, and an old lady who wears *corkscrew curls*. Some writers always begin their stories with a solitary *horseman*. Who was called the Man on *Horseback*? The fragrance of the *horse-chestnut* is overwhelming. The engines of the *Lusitania* generate 70,000 *horsepower*. The *blackbird* is of course a *black bird*, and the *blackberry* of course a *black berry*.

Make as many combinations or "word-clusters" as you can think of with the word *school*; test them orally, then verify your conclusions by consulting the dictionary. Make a triple list consisting of (1) words written separately, (2) words joined with a hyphen, (3) words written wholly as one. Does the rule explain the reason we write "*some one*" but *somebody*?

N. B. Find out by observation of books and magazines how hyphenated words are written in a title.

Make combinations of numbers; of colors. How are they written?

LESSON 119

The Royal Corn

Aye, the corn, the royal corn, within whose yellow heart there is of health and strength for all the nations! The corn triumphant, that with the aid of man hath made victorious procession across the tufted plain and laid foundation for the social excellence that is and is to be! This glorious plant, transmuted by the alchemy of God, sustains the warrior in battle, the poet in song, and strengthens everywhere the thousand arms that work the purposes of life. Oh, that I had the voice of song, or skill to translate into tones the harmonies, the symphonies and oratorios that roll across my soul, when standing sometimes by day and sometimes by night upon the borders of this verdant sea, I note a world of promise, and then before one-half the year is gone I view its full fruition and see its heaped gold await the need of man! Majestic, fruitful, wondrous plant! Thou greatest among the manifestations of the wisdom and love of God, that may be seen in all the fields, or upon the hillsides or in the valleys!

—*Richard Oglesby.*

The foregoing paragraph forms the conclusion of a speech by Governor Oglesby at a banquet in celebration of the Harvest Festival.

Read it carefully at home and think over each sentence. Many of the words may be unknown to you; look out each one of them and satisfy yourselves that you have found the exact meaning intended.

What sort of sentences does the speaker chiefly use? What groups of words that are not sentences?

Notice the rolling movement of the whole passage. It should show you that the passage was intended to be *heard*, rather than read. How should you know that this is the end of the oration, rather than the beginning?

Read it in class in the spirit in which you think it was originally spoken.

After you thoroughly understand the passage, make believe that you were present on the occasion when the speech was delivered, and write a report of it for the next morning's paper. Use only your own words, but try to give exactly the meaning of the passage and the whole meaning.

What change will you make in the form of the sentences in writing this report? Why?

LESSON 120

The Corn Song

Heap high the farmer's wintry hoard!
Heap high the golden corn!
No richer gift has Autumn poured
From out her lavish horn.

Let other lands, exulting, glean
The apple from the pine,
The orange from its glossy green,
The cluster from the vine;

We better love the hardy gift
Our rugged vales bestow,
To cheer us when the storm shall drift
Our harvest fields with snow.

Through vales of grass and meads of flowers
Our ploughs their furroughs made,
While on the hills the sun and showers
Of changeful April played.

We dropped the seed o'er hill and plain
Beneath the sun of May,
And frightened from our sprouting grain
The robber crows away.

All through the long bright days of June
Its leaves grew green and fair,
And waved in hot midsummer's noon
Its soft and yellow hair.

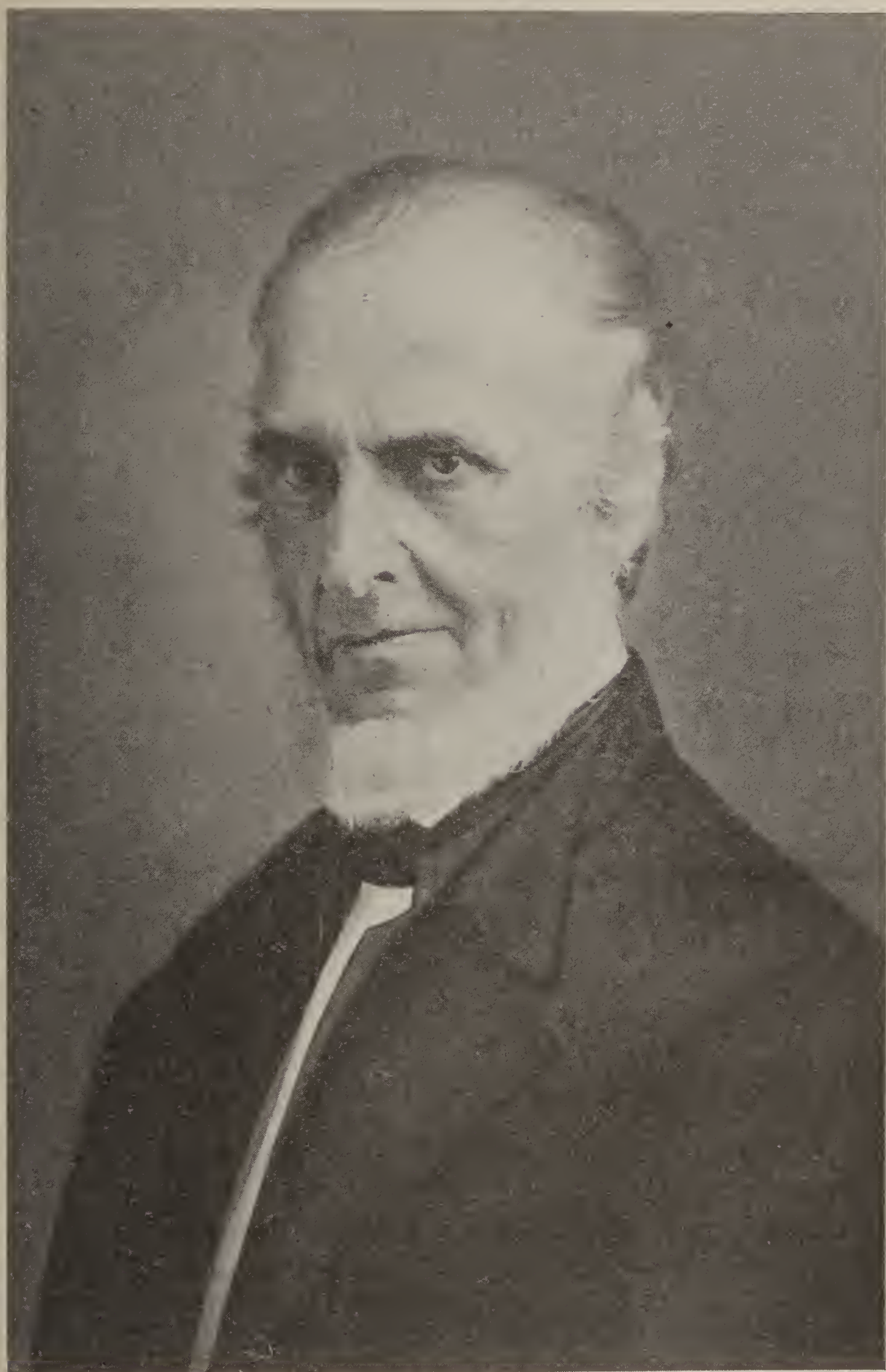
And now, with autumn's morn-lit eves,
Its harvest-time has come,
We pluck away the frosted leaves,
And bear the treasure home.

There, when the snows about us drift,
And winter winds are cold,
Fair hands the broken grain shall sift,
And knead its meal of gold.

Let vapid idlers loll in silk
Around their costly board,
Give us the bowl of samp and milk
By homespun beauty poured!

Where'er the wide old kitchen hearth
Sends up its smoky curls,
Who will not thank the kindly earth,
And bless our farmer girls!

Then shame on all the proud and vain,
Whose folly laughs to scorn
The blessing of our hardy grain,
Our wealth of golden corn!



Let earth withhold her goodly root,
Let mildew blight the rye,
Give to the worm the orchard's fruit,
The wheat-field to the fly;

But let the good old crop adorn
The hills our fathers trod;
Still let us for his golden corn,
Send up our thanks to God!

—*John G. Whittier.*

This is not a difficult poem to read or to understand. By whom should you say it is sung? In what spirit is it written? Where in the poem do you get your impressions on these points?

Be careful to understand all the poet's references. What is the meaning of "Autumn's lavish horn?" What is the fruit alluded to in the second verse of the second stanza? What does the ninth stanza mean? Which stanzas please the most?

Compare the treatment of the subject in the poem and in the prose passage in the preceding lesson.

LESSON 121

Whittier

Read as many accounts as you can find of Whittier's life, and arrange the most interesting facts you discover about him in the form of a biographical sketch to be read or delivered orally in class. If you have access to Mrs. James T. Field's little book on Whittier you will get a very close view of the dear old poet.

Find out at the same time something about Mr. and Mrs. James T. Field.

LESSON 122

A Discussion About American Poets

What facts in the life of the Quaker poet give you a better understanding of the poem? What should you say if you were told that Lowell had written this poem? If you were told that Emerson had written it? That Longfellow had written it? That Holmes had written it?

Read as many of the poems of these four poets as you can—you will find near the end of this book the titles of a number by each—and try to judge for yourselves the differences among the four in subjects chosen and in manner of treatment. You will find what Whittier says of his own work in the *Proem* to his poetical works.

Appoint a day for a discussion of this subject in class and prepare carefully for it. You will have to rely on the poems themselves to prove what you say.

LESSON 123

Roots and Stems of Words

Many of our English words are derived from words in other languages. If we know the meaning of these foreign words, we are able to understand better the meaning of our own language.

A. LATIN

Read the following list of Latin “roots” and “stems” with their meanings in English, and find as many English words as you can — nouns, adjectives and adverbs — in which they occur. Add to the list of Latin prefixes begun.

ROOTS		PREFIXES
act	(act)	ab
and	(hear)	ad
capt	(taken)	con
cred	(believe)	de
curr	(run)	ex
dict	(said)	in
duc	(lead)	inter
duct	(led)	ob
fact	(done)	per
fract	(broken)	post
junct	(joined)	pre
grad	(step)	sub
lect	(chosen)	super
leg	(choose)	trans
mov	(move)	_____
mot	(moved)	_____
port	(carried)	_____
reg	(rule)	_____
rupt	(broken)	_____
scrib	(write)	_____
script	(written)	_____
struct	(built)	_____
tact	(touched)	_____
tract	(drawn)	_____
voc	(call)	_____

From the words you form with these stems and prefixes, make lists of noun and adjective suffixes.

B. GREEK

Here are a few roots and stems from the Greek language:

arch (first)	hydr (water)	graph (write)
mono (one)	petr (rock)	phon (here)
poly (many)	polit (city)	scop (see)
olig (few)	demo (people)	metr (measure)
pan (all)	electr (amber)	log (speech)
tele (far)	cycl (circle)	chron (time)
micro (little)	baro (weight)	ge (earth)

Find as many English words as you can that are made from one or more of these stems. What does *monarch* mean? *chronometer*?

LESSON 124

Hidden Figures of Speech

The preceding lesson will show you how to find out many figures of speech in words in which you would not otherwise see them.

Find the figures of speech hidden within the italicised words: *current* topics; a *graded* school; *corrupt* politics; a *captivating* smile; a *tactful* manner; an *infraction* of law; the *subject* and the *object* of a sentence; a strong *objection*; a *tractable* disposition; an *attractive* expression; a noteworthy *exposition*; a *provoking interruption*; *fluent* speech; interesting *derivations*; the *capital* city; a *capital* speech. Explain the figure of speech in the title of the preceding lesson.

What resemblance in meaning can you find between the words:

river	and	derivation
fluid	and	fluent
projectile	and	project
transit	and	transitory
integer	and	integrity

In how many ways, figurative and literal, do we use the word *head* in English? the words *power*, *character*, *foot*, *arm*, *hand*, *tongue*? Make sentences to illustrate your uses of these words.

LESSON 125

Descriptive Adjectives

WILD MUSTARD.

The wild mustard in Southern California is like that spoken of in the New Testament, in the branches of which the birds of the air may rest. Coming up out of the earth, so slender a stem that dozens can find starting-point in an inch, it darts up, a slender, straight shoot, five, ten, twenty feet, with hundreds of fine feathery branches locking and interlocking with all the other hundreds around it, till it is an inextricable network like lace. Then it bursts into yellow bloom still finer, more feathery, and lace-like. The stems are so infinitesimally small and of so dark a green, that at a short distance they do not show, and the cloud of blossom seems floating in the air; at times it looks like golden dust. With a clear blue sky behind it, as it is often seen, it looks like a golden snow-storm. The plant is a tyrant and a nuisance—the terror of the farmer; it takes riotous possession of a whole field in a season; once in, never out; for one plant this year, a million the next, but it is impossible to wish that the land were free from it. Its gold is as distinct a value to the eye as the nugget gold is in the pocket.

—*Helen Hunt Jackson.*

Read this description carefully. What characteristics of the wild mustard does it give? What does it say of its luxuriance? of its color? of the texture of the stems and flowers?

Point out the adjectives and equivalents of adjectives in the description which add most to the interest of the objects named, which make you see them most vividly.

Such adjectives are called descriptive adjectives.

Why are two of the adjectives in the paragraph above written with capital letters? Give an appropriate name to adjectives made from proper nouns and remember them among descriptive adjectives.

LESSON 126

Other Kinds of Adjectives

Read these sentences:

This paragraph is interesting. The paragraph we have just read is interesting. Re-read the account of the Californian hacienda. What a plantation that is! On such a plantation, much labor is required. Three or four laborers are mentioned. The three or four laborers mentioned were industrious. The second sheep was shorn as quickly as the first. What duties did the Señora have besides taking care of her own flowers? Mention whichever kind of adjective you find.

What adjectives can you find here that describe? What adjectives that do not describe?

Find in these sentences all the adjectives that express quantity. Which of these adjectives

of quantity express number? Which express rank or position in a series?

Write some sentences containing adjectives of quantity. Write some containing numerals, cardinal and ordinal.

What words can you find in these sentences which you have used before as pronouns? Point out a word used as a demonstrative adjective, an interrogative adjective, a conjunctive adjective, a possessive adjective.

“The” and “A”

Re-read the last three sentences of the paragraph on Wild Mustard, and show the difference of meaning there would be between “a clear blue sky” and “the clear blue sky”; between “a tyrant and a nuisance” and “the tyrant and nuisance”; between “the terror of the farmer” and “a terror of the farmer”; between “a whole field” and “the whole field.”

The is called the definite article; *a* or *an* is called the indefinite article.

To which class of adjectives do the articles belong—those which describe or those which do not?

Themes

Write the following themes on three successive days:

Describe an old house as it would be seen by a passing stranger.

Describe the same house you know, as a person would whose home it had been for many years.

Describe it as it would be judged by a person who wished to turn it into a boarding-house.

How would the different feelings of the stranger and the person who cared for the house affect their description? How would the intention of the third person affect what he saw or said?

Be careful to keep in mind, as you write, the purpose that governs your writing or the feeling which you wish to express.

Note: Remember that it is good description to bring things to our sense of touch and hearing and smell as well as to our sense of sight.

The old farm-house, weather-tiled to the ground, took almost the colour of a blond-ruby in the afternoon light. The pigeons pecked at the mortar in the chimney stacks; the bees that had lived under the tiles since it was built, filled the hot August air with their booming; and the smell of the box-tree by the dairy-window mixed with the smell of earth after rain, bread after baking, and a tickle of wood smoke.

—*Rudyard Kipling.*

LESSON 127

The Comparison of Adjectives

You have already been asked in this book to make a good many comparisons—comparisons of poems and stories, of sentences and words, comparisons of your taste and judgment about these things. Recall some of your answers and examine them to see if you have expressed yourself correctly.

This poem is beautiful. That poem is beautiful. This poem is as beautiful as that poem. This poem is

more beautiful than that poem. Of all the poems we have read, the best, I think, is *Columbus*. That poem is much more interesting than this poem, or than any other poem in the book. This sentence is longer than that sentence. The paragraph written last week is as good as that written yesterday. This one is not so good as that written yesterday. Some of these words are less accurate than others. Is there a worse mistake than that of using "ain't"? This theme is as bad as possible; in fact, it is the worst of all the themes. Of all the ways of connecting paragraphs, which will be the most effective here?

In which of these sentences do you find a quality attributed to an object, or group of objects? In which do you find the same degree of a quality attributed to more than one object or group of objects? In which do you find a quality attributed to more than one object or group of objects, but in an unequal degree?

An adjective which shows that an object has a quality but does not show how much of the quality it has in comparison with some other object possessing the quality, is said to be in the positive degree. An adjective is in the positive degree also when it shows that two objects have the same quality in an equal degree.

When the form of the adjective shows that two objects have a quality but that one has more of the quality than the other has, the adjective is in the comparative degree. When the form shows that more than two objects have a quality but that one of the objects possesses more of the quality than the rest possess, the adjective is in the superlative degree.

The comparative degree of most short adjectives is formed by adding “er” to the simple form of the adjective.

The superlative degree is formed by adding “est” to the simple form of the adjective.

Read these forms:

POSITIVE	COMPARATIVE	SUPERLATIVE
strong	stronger	strongest
fine	finer	finest

This change in the form of the adjective to express degree is called *comparison*.

Another way in which adjectives may be compared is by joining with the positive the word *more* for the comparative degree and the word *most* for the superlative degree.

Find examples of this method of comparison in the sentences above. Compare in this way the adjectives *intelligent*, *pleasant*, *impertinent*, *careful*, *careless* and other adjectives of several syllables.

Some adjectives are compared irregularly. Read this list and add others as you think of them:

good	better	best
bad	worse	worst
many	?	?
much	?	?
little	?	?

LESSON 128

Other Ways of Comparing

Re-read the examples at the beginning of the lesson and write them on the board in three groups. Let the first group be of sentences which show equality between two objects or groups of objects. Let the second group be of sentences which show inequality between two objects or groups of objects. Let the third be of sentences which show inequality between more than two objects or groups of objects.

In how many ways is it possible to express inequality between two objects?

Read these sentences:

The lesson was harder than yesterday's lesson, but not so hard as it sometimes is. My brother is taller than my father, but not so broad as he is. This work is as interesting as yours, but more difficult.

Common Errors in Comparing

In using the two ways of comparing given above, be careful to finish the first before beginning the second. Why?

In using the comparative degree be careful to divide the objects compared into two groups.

In using the superlative degree be careful to select one from a group.

Which degree should be used in a sentence containing "other"?

LESSON 129

Telegrams

Since telegrams are usually sent in an emergency, it is important to know the ways in which

they may be made to effect communication most quickly and satisfactorily and with the least expense. Appoint certain members of the class to find out all the rules that govern this kind of public service. Here are some of the questions that should be asked; add to them.

1. How are the rates for telegraphic despatches calculated?
2. What difference of rate for night and day service?
3. What difference in promptness of delivery?
4. What is "a night letter"?
5. How can money be telegraphed?

Pack the following messages into telegrams of ten words each.

1. To your father: Your mother has suddenly been taken very ill. You cannot get your aunt to come and take charge of her. You have called a doctor. She seems better to-day, but the doctor thinks your father had better come home.
2. Write your father's reply, giving you instructions and telling you when he will arrive.
3. To Brown, Smith & Co.—You want a light suit not costing more than twenty-five dollars sent to you immediately and charged to your account. You must have it on Saturday if you are to take it.
4. Write your telegram to the firm Saturday night telling them that the suit has not arrived.
5. Write a telegram to a busy relative in a large city announcing the arrival of a child alone. What information would it be wise to give?

LANGUAGE GAME.

Write telegrams of ten words each. Begin all the words including the address and the signature with the same sound.

Read them aloud as expressively as possible!

LESSON 130

A Christmas Hymn

It was the calm and silent night!

Seven hundred years and fifty-three
Had Rome been growing up tonight,
And now was queen of land and sea.
No sound was heard of clashing wars—
Peace brooded o'er the hushed domain;
Apollo, Pallas, Jove and Mars
Held undisturbed their ancient reign
In the solemn midnight,
Centuries ago.

'Twas in the calm and silent night,
The senator of haughty Rome
Impatient urged his chariot's flight,
From lordly revel rolling home;
Triumphal arches gleaming, swell
His breast with thoughts of boundless sway;
What reeked the Roman what befell
A paltry province far away,
In the solemn midnight,
Centuries ago?

Within that province far away,
Went plodding home a weary boor:
A streak of light before him lay,
Fallen through a half-shut stable-door
Across his path. He passed—for naught
Told what was going on within;
How keen the stars, his only thought
The air, how calm, and cold and thin,
In the solemn midnight,
Centuries ago.

O, strange indifference! low and high
 Drowns over common joys and cares;
 The earth was still—but knew not why;
 The world was listening unawares.
 How calm a moment may precede
 One that shall thrill the world forever!
 To that still moment none would heed
 Man's doom was linked no more to sever
 In the solemn midnight,
 Centuries ago.

It is the calm and solemn night:
 A thousand bells ring out and throw
 Their joyous peals abroad and smite
 The darkness—charmed and holy now!
 The night that erst no name had worn,
 To it a happy name is given,
 For in that stable lay, new-born,
 The peaceful Prince of earth and heaven,
 In the solemn midnight,
 Centuries ago.

—*Alfred Domett.*

LESSON 131

The New Year

Ring out, wild bells, to the wild sky,
 The flying cloud, the frosty light:
 The year is dying in the night;
 Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
 Ring, happy bells, across the snow:
 The year is going, let him go;
 Ring out the false, ring in the true.

Ring out the grief that saps the mind
 For those that here we see no more;
 Ring out the feud of rich and poor,
 Ring in redress of all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be. —Tennyson.

The poet who wrote this New Year poem was a famous Englishman, the poet laureate of England. He died in 1892 and this poem was written a good many years before that time. Is there anything in the poem that might apply to our own country today? Discuss each stanza carefully, thinking of this question.

When you read it, try to bring out all the difference between right and wrong, all the hope for better things in the future that the poet felt.

Before you try to read this poem aloud or even to yourselves, go over again the oral drills to increase the ringing quality in your voice. Sustain the voice in words containing *ing*.

LESSON 132

Debates

There are always questions of interest to boys and girls coming up in school, and you may wish to have a public discussion of one of them. Choose a topic in which all the class is interested and one on which arguments can be readily found on both sides. State the question in a declarative sentence. After this is done, the speakers should be assigned, the order in which they are to speak decided upon, a time limit set for the speeches, and other matters definitely decided.

After you have made known, by way of introduction, the purpose of your talk, proceed with your arguments in logical order and make them as convincing as you can. In conclusion, sum up the points you have made, and stop. After you have ended your speech, try to remember whether you have made all the points you intended in the order planned and in the most effective manner. Forgotten points can be included in your speech of rebuttal. Do not hurry over your points, but develop them as fully as you need to make the argument clear.

A spirit of fairness should govern every part of the debate. Do not mistake your opponent's views or give them a different meaning unless sure of your ground. Concede to the opposite side choice in some matters. State your case as strongly as you can, but avoid personalities.

LESSON 133

History of Football

The first we hear of the game of football in England is about 1300, when from all accounts it must have been very popular, since it flourished, despite no end of vigorous opposition, up to the seventeenth century, growing meanwhile quite as phenomenally as we in America have seen it expand during the last few years. It was a crude game, with, I dare say, still cruder rules, and from all historians tell us, must have been a more or less lustily sustained contest between different towns or counties, in which the inhabitants of each engaged with all the ardor of rival sections. The side having the ball (usually an inflated bladder) endeavored to carry it into the town of their opponents and to touch some door or house or tree previously agreed upon as goal. Often the field of play might be several miles in length or breadth, and indeed these early combats may be likened to the advance of an army, with its skirmishers thrown out along the lines and its closed bodies of fighting-men struggling to reach the coveted goal in the enemy's territory. The use of both hands and feet was permitted, and tackling must have been one of the most important features.

Until the beginning of the seventeenth century football flourished, but with the political ascendancy of the Puritans a rigid veto was put upon the sport; all Sunday playing was stopped entirely, and week-day matches so thoroughly discountenanced that the popular interest waned with great rapidity. So long as the Puritans remained the dominant power, sport of all kinds entered upon a period of stagnation, out of which some never fully came; it took over two hundred years to revivify football. At the beginning of the present century practically all play had ceased.

Along in the seventies * * * *

In 1873, Oxford and Cambridge * * * *

—C. W. Whitney.

Read these paragraphs on football taken from *A Sporting Pilgrimage* and the expressions with which succeeding paragraphs begin. What is the topic of the first paragraph? What accounts for the putting together of so many different details into one paragraph? How does the author make his principle of division clear?

LESSON 134

The Use of Adjectives

Adjectives are found in three relations to the nouns modified.

(1) Read these sentences:

June is a beautiful month. The little girl had bright blue eyes. John's large, steady eyes were fixed on the teacher. The retiring officers gave a ball to the officers who were just coming in. The space between the car tracks is called "the death strip." The little boy with the short hair is my brother; the other boy is my cousin. The pretty child standing in front fell.

Find in these sentences the adjectives, adjective phrases, and adjective clauses, and observe how closely they are joined to the nouns modified. Which of them precede the noun? Which of them follow it?

Two or more adjectives placed before the noun may be in different degrees of closeness to it. Compare the expressions *large, steady eyes* and *bright blue eyes*. In the first case, the adjectives are equally close to the noun; in the second, the adjective *blue* is closer to the noun than the adjective *bright*.

Note: When this closest relation is shown by the position preceding the noun, it has been

called the attributive relation. All adjectives are, however, attributive.

Note for punctuation: Separate with commas, adjectives equally close to the noun they modify.

(2) Now read these sentences and notice how much less close is the connection between the noun and the word, phrase, or clause modifying it:

Mr. Cleveland, who was then president, vetoed the bill. John, who is a tall, well-built boy, looked well in his uniform. Mabel, bright and cheerful as usual, made the others happy. The baby, shining with health and happiness, was admired by all.

This second relation is sometimes called the appositive relation, and adjectives or their equivalents so placed are said to be used appositively.

(3) Find in the sentences of this lesson and preceding lessons, adjectives used in predication. This is the third relation which an adjective or its equivalent may bear to the noun modified.

An adjective used in predication modifies either subject or object. When it modifies the subject, it is called a predicate adjective; when it modifies the object, it is called the objective predicate (adjective).

Find an objective predicate adjective among the examples above.

Note for punctuation: Cut off with commas, adjectives and adjective phrases and clauses in the second relation to the noun. Never cut them off from the noun when in the first relation.

LESSON 135

Determinative and Descriptive Expressions

In the sentences given as examples under "Other Kinds of Adjectives," some of the adjectives *determine exactly* which object or group of objects is meant. What single word does this in the first sentence? What word and group of words in the second? What word and group of words in the third? What single word in the fourth? What single words in the eighth?

Read the sixth and seventh sentences. Which shows more exactly the persons meant? By what means? In the ninth sentence how far is "the kind of adjective" determined and by what means?

Read these sentences:

Who rang? The postman. Bring me the mail. We sat a long time at the table. The telephone has just rung. That is not true. Mary has arrived; this is her hat. Lincoln believed in government of the people, by the people, for the people. The United States is our native land. The president visited Chicago. When the President visits the Senate or the House, all rise to receive him.

In each of these sentences what single word determines exactly the object or objects meant? *The* is almost always a determinative adjective. When the purpose of a modifying word, phrase, or clause, is to determine the person or thing meant, it is called a determinative word, phrase, or clause; when its purpose is to describe, it is called a descriptive word, phrase, or clause.

LESSON 136

Two Kinds of Descriptions

THE HOUSEKEEPER

The frugal snail, with forecast of repose,
 Carries his house with him where'er he goes;
 Peeps out,—and if there comes a shower of rain,
 Retreats to his small domicile again.
 Touch but a tip of him, a horn—'tis well,—
 He curls up in his sanctuary shell,
 He's his own landlord, his own tenant; stay
 Long as he will, he dreads no Quarter Day;
 Himself he boards and lodges; both invites
 And feasts himself; sleeps with himself o' nights.
 He spares the upholsterer trouble to procure
 Chattels; himself is his own furniture,
 And his sole riches. Whereso'er he roam,—
 Knock when you will,—he's sure to be at home.
—Charles Lamb.

What do you think of this as a faithful description of the snail as you know him? How does it make us think of him? Be sure that you know the meaning of the long or unusual words—*domicile, sanctuary, chattels*—before you discuss these verses. What is Quarter Day? What is the upholsterer's business?

Write the most accurate description you can of the snail's appearance and habits as you really know them. What difference will there be in the details you will find it necessary to give and those the poet has chosen? What title will you give your theme?

Try the same experiment with Tennyson's poem, *The Eagle*.

CANIS ANTARCTICUS

Description: This animal is considerably larger than the common fox, and stouter in its proportion, and, in fact, appears to be intermedial between the ordinary foxes and wolves. The tail is much smaller and less bushy than in the former animals. The contour of the head is wolf-like; the legs, however, are shorter than in the true wolves; and the tail is white at the apex.

The fur of the Antarctic Fox is moderately long, and the under fur is not very abundant. This under fur is of a pale brown color; the apical portion of each hair is yellowish; the longer hairs are black at the apex, brown at the base and annulated with white towards the apex. In many of these hairs the sub-apical pale ring is wanting. On the chest and belly the hairs are of a pale duly-yellow color, gray-white at the base, and black at the apex. On the under part of the belly the hairs are almost of a uniform dirty white. The space around the angle of the mouth, the upper lip, and the white of the throat are white. The chin is brown-white or brownish. The basal half of the tail is of the same color as the body, and the hairs are of the same texture; on the apical half of the tail they are of a harsher or less woolly nature, of a black color at the apex, and brownish at the base. Those at the extreme point are totally white.

Length from nose to root of tail, 36 inches.

Length from tip of nose to ear, 7 inches.

Length from tip of tail, hairs included, 13 inches.

Length of ear, 2 inches.

Height of body at shoulder, 15 inches.

This description is by Charles Darwin, the great naturalist, of an animal seen by him in his famous voyage in the Beagle. What difference can you discover between the kind of details needed in describing an object scientifically

and the kind needed for describing it poetically?

The use of statistics, of exact numbers, is excellent in some kinds of description, but not in all. Re-read the description of *The Fort* and the description of the Mexican house, and notice the different kinds of words.

Learn this poem:

THE EAGLE

“He clasps the crag with crooked hands,
Close to the sun in lonely lands,
Ringed with the azure world he stands;
The wrinkled sea beneath him crawls,
He watches from his mountain walls
And like a thunderbolt he falls.”

—Tennyson.

LESSON 137

United States Currency .

How many kinds of money have we in the United States? Ask your teacher to give you references for reading on this subject and divide the work, some looking out the different kinds of paper money, some the different kinds of gold, silver, nickel, and copper money.

Study carefully the two faces of a piece of money; then, with the coin before you, write a description of it. Finish what you have to say about one face, then in another paragraph tell what you find on the other.

Begin in each case with the center, speak next of what lies between that feature and the margin, then the margin. Do not forget the edges. Why is this the best order?

Some of the class might make this study of a

silver dollar, others of a fifty-cent piece, others with a twenty-five-cent piece, and so on down to a cent.

In the paragraph above classify the adjectives.

LESSON 138

Story from "Gulliver's Travels"

The horses of the army and those of the royal stables, having been daily led before me, were no longer shy, but would come up to my feet without starting. The riders would leap them over my hand as I held it on the ground, and one of the Emperor's huntsmen, upon a large courser, took my foot, shoe and all, which was indeed a prodigious leap.

I had the good fortune to divert the Emperor one day after a very extraordinary manner. I desired he would order several sticks of two feet high and the thickness of an ordinary cane to be brought me; whereupon his Majesty commanded the Master of his Woods to give directions accordingly; and the next morning six woodsmen arrived, with as many carriages, drawn by eight horses each. I took nine of these sticks, and fixed them firmly in the ground in a quadrangular figure two foot and a half square. I then took four other sticks and tied them parallel at each corner about two feet from the ground; then I fastened my handkerchief to the nine sticks that stood erect, and extended it on all sides till it was as tight as a drum; and the four parallel sticks, rising about five inches higher than the handkerchief, served as ledges on each side.

When I had finished my work I desired the Emperor to let a troop of his best horse, twenty-four in number, come and exercise upon this plain. His Majesty approved of the proposal, and I took them up one by one in my hands, ready mounted and armed, with the proper officers to exercise them. As soon as they got into order, they divided into two parties, performed

mock skirmishes, discharged blunt arrows, drew their swords, fled and pursued, attacked and retired, and, in short, discovered the best military discipline I ever beheld. The parallel sticks secured them and their horses from falling over the stage; and the Emperor was so much delighted that he ordered this entertainment to be repeated several days, and once was pleased to be lifted up, and give the word of command; and with great difficulty persuaded even the Empress herself to let me hold her in her close chair within two yards of the stage, whence she was able to take a full view of the whole performance.

It was my good fortune that no ill accident happened in these entertainments. Only once a fiery horse struck a hole in my handkerchief and, his foot slipping, he overthrew his rider and himself; but I immediately relieved them both, and, covering the hole with one hand, I set down the troop with the other, in the same manner as I took them up. The horse that fell was strained in the left shoulder, but the rider got no hurt, and I repaired my handkerchief as well as I could; however, I would not trust to the strength of it any more in such dangerous enterprises.

—*Jonathan Swift.*

How does this story illustrate the effective use of exact numbers? Do you believe the story? Is it a good story?

Read this story and then tell it in class.

LESSON 139

Reading and Retelling Stories

Many stories, long and short, are like biographies in one respect: they begin at or near the beginning of a person's life and end with his old age or death.

The Great Stone Face, by Nathaniel Hawthorne.
The Story of a Short Life, by Mrs. Juliana Ewing.
David Copperfield, by Charles Dickens.
The Boys' King Arthur, by Sidney Lanier.
Jackanapes, by Mrs. Juliana Horatio Ewing.
The Biography of a Grizzly, by Thompson Seton.

Read some of these stories and others that tell the whole of a person's life and retell them in class. Observe the proportion between the various parts of the story and try to preserve it in your shortened version. Be careful to make clear connection between the parts of the story.

Other stories cover a considerable time—years or months, or weeks—while still others tell of a single incident occupying perhaps only a few hours or minutes.

Read at home as many of the following stories as possible and decide to which class they belong:

The Merry Adventures of Robin Hood; *The Ride of Paul Revere*; *Tom Sawyer*; *The Vision of Sir Launfal*; *An Incident of a French Camp*; *Rikki-Tikki-Tavi*; *Lucy Gray*; *Casabianca*; *Evangeline*; *The Ballad of East and West*; *Barbara Frietchie*; *The Gray Champion*; *Rip Van Winkle*; *The Skeleton in Armor*.

Select for retelling some story that covers a short time.

In a story of this sort there is sure to be some moment or scene toward which the story is moving from the beginning. In preparing to tell your story, decide what this important moment is and plan to make it as effective as possible. Observe how the story opens and in-

clude in your version all the incidents which prepare for the conclusion without revealing it. Be very careful to stop as soon as you have told the important thing. A hesitating or long drawn close ruins many a story.

LESSON 140

Suggestions for Composition

Begin in class a story about Rip Van Winkle told by one of Hudson's midnight crew. Where will the story open? Where will it end? Finish the story at home.

Write a story about Henry Hudson to precede the story of Rip Van Winkle. Let the scene of the story take place on the *Half-Moon* or let one scene be on the *Half-Moon* and another in the mountains.

Write a play of three scenes, founded on the story of Rip Van Winkle.

Write a play of three scenes founded on *A Midsummer Night's Dream*. Have no mortals among your characters except the journeyman actors.

LESSON 141

Word Game

Make a long list of words you use in your science classes—preferably words you have some trouble in spelling. Choose, each, a word and make from it as many words as possible.

Here are a few to start the list:

science	albumen	putrefaction
physiography	laboratory	physiology
electricity	batteries	hygiene
balance	magnetism	microscope
gelatine	siphon	current
refraction	involution	telephone
plasticity	hydraulic	chlorate
friction	bacterium	contraction
oxygen	microbe	hydrogen

When you have finished the list, arrange it alphabetically before beginning to play.

How many of these words can you explain by reference to the lesson on Greek and Latin stems?

LESSON 142

Review: Verbs

Verbs are in form regular or weak, and irregular or strong. Review the lesson on Irregular Verbs.

Some verbs can make predications without the help of other words; some require other words in order to make complete predications.

Classify the verbs in any preceding lesson according to their form and to their relations in the sentence.

LESSON 143

Verbs That Take Objects

Transitive and Intransitive

Make sentences with verbs of action that take objects. Such a verb is called *transitive*; the

action proceeds from subject to object; it “goes across” from subject to object. A verb that does not require an object is called *intransitive*.

Some transitive verbs require besides the object a noun or adjective or an equivalent of a noun or adjective which modifies the first object. Such a word or group of words is called the objective predicate. Give examples of this construction in the lesson on The Object.

Some transitive verbs require besides the object the name of a person or a thing indirectly affected by the action—an indirect object.

A verb that is transitive by nature may come to be used without an object. It is not necessary to say “food” or “bread,” for instance, whenever one uses the word *eat*, or to say “object” or “person” whenever one says *strike* or *like*. With some verbs the object has been omitted for so long that it is no longer thought of.

Some intransitive verbs are used with a causative meaning, e. g., *walk* may mean *cause to walk*; *run* may mean *cause to run*.

Some verbs that are by nature intransitive use sometimes a word that seems like an object, but is really only a repetition, in noun form, of the idea expressed by the verb, as in the following sentences:

I have fought a good fight. I have run the race. Think your own thoughts. Heroes do brave deeds. A loud laugh laughed he. Uriah smiled a sickly smile.

An adverb is sometimes so closely attached to

an intransitive verb that it is felt to be part of the verb, as in the following sentences:

I struck the snake. I struck at the snake but missed it. We drank the clear water and drank in the invigorating air. Mother put the kettle on the fire. Mother put on the kettle. The grocer made out my bill. Lay out the garden in squares and circles. Why do you put off the decision? The fireman put out the blaze. He laughed at me cruelly. You laughed at the same time I laughed. The house is shut in by trees. The door was shut in a moment.

Notice that the transitive verb made by the combination of verb and adverb has a different meaning from the verb without the adverb.

In which of these sentences do you find a transitive verb and object? in which do you find an intransitive verb modified by an adverb phrase? In which are "at" and "in" adverbs? in which prepositions? Test these transitive verbs by changing them into the passive. Find from this lesson reasons for saying that verbs are *used transitively* or *used intransitively*.

Idioms

Imagine yourselves foreigners, unacquainted with our language but anxious to learn, and great students of the dictionary. What would you make of the following expressions?

make out, take in, put up with, come off, go off,
take place, put down, set up, get up, give up,
bring about, set on foot.

Write sentences using these expressions. Find one word for each.

Such odd expressions are called idioms. Such idioms can usually not be explained by finding the meanings of the words in the dictionary, or by analyzing them according to the rules of grammar.

LESSON 144

Copula

Read the following groups of words:

Beautiful child; the child is beautiful.

Hot day; the day is hot.

Tired runner; the runner is tired.

The month June; the month is named June.

George Washington, the father of his country;

George Washington was the father of his country.

Which of these expressions are sentences?

Make sentences that shall mean exactly what is meant by the following expressions:

Hard lessons; truthful answer; wide plain; Indian chief, great warrior; my brother, Tom.

The word you put in to change these expressions into sentences does not add to the meaning; it expresses the connection that has been already felt between the words, and by doing so makes a predication.

Complete the following sentences:

1. This gentleman is —— who?

Give some name or title that identifies the person.

2. The weather is —— of what sort?

Give some quality of the weather at present.

3. We were —— in what condition?

Give some condition or state that temporarily distinguished us.

4. You have been —— where?

Give some place or some situation that will tell you something.

5. These books are —— whose?

Name the person to whom the books belong.

What have all these words or groups of words to do with the subject? Try cutting them off; what becomes of the meaning of your sentences?

In these sentences the verb *be* appears to have lost all meaning, to be no longer an attribute word; its only function is to connect the substantive and the attribute expressed by another word. In this use *be* is called the copula. Look out in the dictionary the meaning of the word *copula*.

LESSON 145

Other Verbs of Incomplete Meaning

(1) *Become, seem, appear.*

Make sentences using the various forms of these verbs.

(2) In certain senses, *feel, smell, taste, look, sound, grow.*

(3) Certain verbs are sometimes used in the passive like verbs that cannot make a complete predication. Some of these are:

name, call, appoint, nominate, choose, make, elect, constitute, declare, consider, think, esteem.

Distinguish between the meaning of the verbs in the following sentences:

Mary has grown rapidly; she has grown tall. Flowers smell sweet to one who smells them with pleasure. Medicine tastes bad; taste it cautiously. The music sounds loud. Sound the trumpets loudly! I feel well and strong. I feel strongly on this subject.

The twins are named Charles and Charlotte. They were named with great rejoicings. The child was called dull. She was called often by her mother.

The Prohibition candidate was elected mayor. He was elected on the first ballot. The patient was declared well. In what document are all men declared free and equal?

Which of these sentences have adjective modifiers? Which have adverb modifiers? Account for this difference.

Note: There are two common errors made in the use of the verbs *feel* and *look*. Remember that the words *well* and *ill* are adjectives as well as adverbs and do not use *bad*, *good*, or *badly* with *feel* and *look*.

Verbs of incomplete meaning require a predicate noun or adjective or their equivalents. Use each verb under (3) in two sentences, in one of which the subject acts and in the other is acted upon.

LESSON 146

Lincoln

Study this noble face. What does it tell you?
 Read the following letter written by Lincoln.
 It explains itself. What does it tell you?

NOVEMBER 21, 1864.

DEAR MADAM: I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

ABRAHAM LINCOLN.

To Mrs. Birby,
 Boston, Massachusetts.

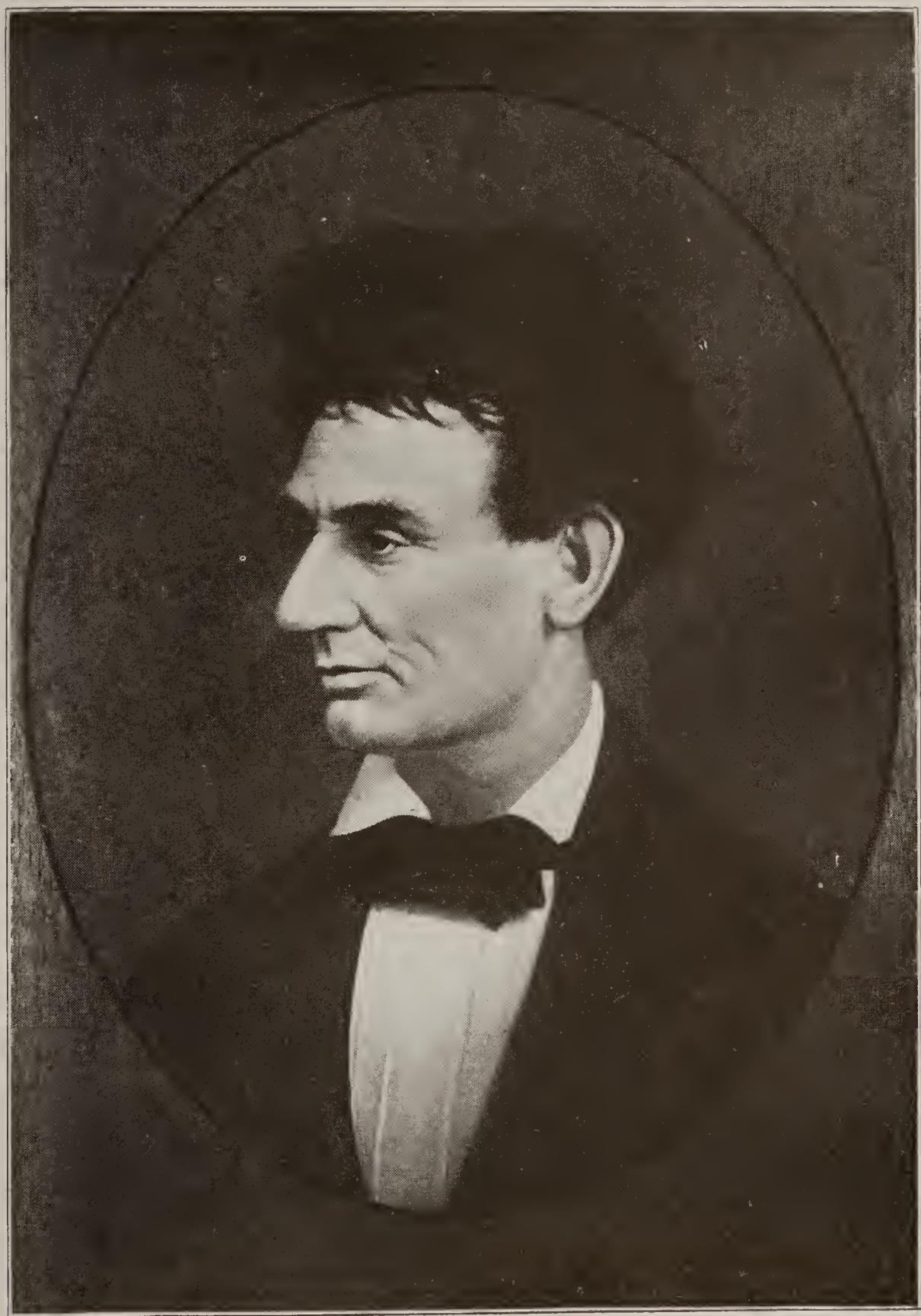
Re-read the poem *Captain, My Captain*.
 What does it tell you?

Read and memorize *The Gettysburg Address*.

LESSON 147

Old Ironsides

Ay, tear her tattered ensign down!
 Long has it waved on high,
 And many an eye has danced to see
 That banner in the sky;
 Beneath it rung the battle shout,
 And burst the cannon's roar;



The meteor of the ocean air
Shall sweep the clouds no more!

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee;—
The harpies of the shore shall pluck
The eagle of the sea!

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail
And give her to the god of storms,—
The lightning and the gale!

—*Oliver Wendell Holmes.*

The history of the frigate *Constitution*, familiarly known as *Old Ironsides*, has been a varied one. In 1830, the proposal was made to dismantle and break up the famous old ship, and would probably have been accepted but for the publication of this poem. Since that time *Old Ironsides* has been the flagship of the Home, the Pacific, and the Mediterranean Squadrons. She has been a school ship and a training ship, and in 1882 she was sent to Portsmouth, N. H., as a receiving ship. She was soon placed out of commission, and now in her old age lies peacefully moored at the wharf in the Navy Yard.

This, then, is a case where a poem did good patriotic service. Study it to get the feeling

which the poet had about it and which he succeeded in giving to other people.

What mood does the first verse express? How does it express that mood—by saying just what the poet means or by saying what he does not mean? What change is there in the second verse? What is the poet remembering throughout the rest of the stanza and in part of the second? What does he see in his mind's eye, what does he hear? What movement does he feel? With what thought and in what mood does the second stanza conclude? Compare the four last verses of the third stanza with the first verse of the poem. What contrast do you find?

Find out about the famous engagements in which the Constitution figured, who her commanders were, and what ships were captured by her. Who do you think would most surely share the feeling expressed by the poet? Put yourselves in the attitude of mind of such men as Commodore Bainbridge, for instance, and read as you think they would feel.

In reading do not emphasize too much either words or rhythm, but let each have its share in expressing your feeling. Make sure that you understand such expressions as "harpies of the sea" and "thunders." Note the use of the feminine pronoun in referring to the ship. What does that way of reference make us feel?

LESSON 148

Notes for Description: Point of View

The next time you need a subject for a theme, try this experiment: Station yourself at a certain place from which you can see a house you are familiar with and note well the appearance of it. When you begin to write your description, be careful that you set down only what you actually saw from the position where you stood, and do not include details which you know might be seen if you had changed your position.

Next day study the same house from a quite different position and write your observations as before. Read your two themes to the class and find whether they discover what you have done.

It is important in describing anything not actually before your eyes to have in mind the point of view from which you look at it. A near view is different from a far view, an object seen from above is different from one seen from below, a view caught by a person who is moving is different from one got by a person standing still. If you have ever seen marching men from a high place, you will remember how much less plainly you saw their faces than you saw the movement of their legs.

The next time you see a parade, observe it carefully and write for the class an account of what you saw. Begin by telling the class where you were when you saw it, whether standing on the pavement, sitting at a window, or marching along with the procession.

Or, go up to the top of your house and make a mental picture of what you see, then come down and look out in the same direction.

Write what you observe in both cases.

In writing this theme, follow one of the following plans:

Objects from left to right or the reverse.

Objects in foreground, middle distance, background, or the reverse.

Be careful in your description to mention the place from which you saw the view.

LESSON 149

Conjugation of the Verb "See"

INDICATIVE MODE

PRESENT TENSE

Active Voice

I see
You see
He, she, it sees

We see
You see
They see

Passive Voice

I am seen
You are seen
He, she, it is seen

We are seen
You are seen
They are seen

PRESENT PERFECT TENSE

Active Voice

I have seen
You have seen
He, she, it has seen

We have seen
You have seen
They have seen

Passive Voice

I have been seen
You have been seen
He, she it has been seen

We have been seen
You have been seen
They have been seen

PAST TENSE

Active Voice

I saw
You saw
He, she, it saw

We saw
You saw
They saw

Passive Voice

I was seen
You were seen
He, she, it was seen

We were seen
You were seen
They were seen

PAST PERFECT TENSE

Active Voice

I had seen
You had seen
He, she, it had seen

We had seen
You had seen
They had seen

Passive Voice

I had been seen
You had been seen
He, she, it had been seen

We had been seen
You had been seen
They had been seen

FUTURE TENSE

Active Voice

I shall see
You will see
He, she, it will see

We shall see
You will see
They will see

Passive Voice

I shall be seen
You will be seen
He, she, it will be seen

We shall be seen
You will be seen
They will be seen

FUTURE PERFECT TENSE

Active Voice

I shall have seen
You will have seen
He will have seen

We shall have seen
You will have seen
They will have seen

Passive Voice

I shall have been seen
You will have been seen
He will have been seen

We shall have been seen
You will have been seen
They will have been seen

IMPERATIVE MODE

See

Be seen

PRESENT

Participles

Seeing

Being seen

PERFECT

Seen

Seen

Having seen

Having been seen

PRESENT

Infinitives

(To) see (seeing)

(To) be seen
being seen

PERFECT

(To) have seen

(To) have been seen

LESSON 150

Conjugation of the Verb "Go"

INDICATIVE MODE

PRESENT TENSE

I go daily

You go because you must

He goes to the city

We go——

You go——

They go——

PRESENT PERFECT TENSE

I have gone all my life

You have gone twice

He has gone by the way he came

We have gone——
You have gone——
They have gone—— .

PAST TENSE

I went yesterday
You went last week
She went when the time came

We went——
You went——
They went——

PAST PERFECT TENSE

I had gone before you came
You had gone by that time
She had gone to sleep

We had gone——
You had gone——
They had gone——

FUTURE TENSE

I shall go when you come
You will go at noon
He will go where he chooses

We shall go——
You will go——
They will go——

FUTURE PERFECT TENSE

I shall have gone before you come
You will have gone when I arrive
He will have gone by noon

We shall have gone——
You will have gone——
They will have gone——

IMPERATIVE MODE

Go now, if you would not be late.

SUBJUNCTIVE MODE

PRESENT TENSE

(If) I go
 (If) you go
 (If) he go
 (If) we go
 (If) you go
 (If) they go

PAST TENSE

(If) I went
 (If) you went
 (If) he went
 (If) we went
 (If) you went
 (If) they went

PARTICIPLES

INFINITIVES

Present	Going	(To) go, going
Perfect	Gone	(To) have gone
	Having gone	

LESSON 151

The English Verb

"The Greek verb has 1138 parts which the simpler Latin was able to reduce to no less than 444. The most complicated English verb, the verb *be*, has but eight different forms, *be, am, is, are, was, were, being, been*. No other irregular verb has more than five changes of form. A regular verb has but four changes of form. And out of at least 8000 verbs in the English language all except a little list of 200 are regular."

What does this paragraph show about verbs in English in comparison with verbs in other

languages? What does it show about the verb *be* in comparison with other English verbs?

LESSON 152

The Inflection of Verbs

As may be judged from this paragraph, verbs in English do not change in form to express all changes in meaning or in relation, and some verbs show more changes of form than others do. All verbs, however, show by the use of the auxiliaries more changes than one would think on reading the paragraph.

Read the synopses of the irregular verbs *go* and *see* and fill them out with complete sentences. Re-read the forms of the verb *be* and other lessons on verbs. What changes in form can you find?

Changes in the meaning and relations of the verb in the sentence are of various kinds; they are known as voice, mood, tense, person, and number. The inflection of verbs is called *conjugation*.

Voice.

When a transitive verb represents the subject as acting, it is said to be in the active voice; when it represents the subject as acted upon, it is said to be in the passive voice. The change in the form of the verb to show this difference is called voice.

Intransitive verbs have not voice. What difference in this respect do you observe in the verbs *see* and *go*? in the verbs *have* and *be*?

When a verb is changed from the active voice to the passive, what becomes of the object? What becomes of the subject?

When a verb that takes an objective predicate is changed from the active to the passive voice, what becomes of the objective predicate? Re-read the lesson on Other Verbs of Incomplete Meaning and find verbs that take the objective predicate.

Note: A transitive verb in the active voice is not an intransitive verb.

Mode or mood.

The *modes* or *moods* of the verb express “*attitude of mind.*”

A verb in the indicative mode is used to express an act or state a fact.

A verb in the imperative mode is used to give a command or to make a request.

A verb in the subjunctive mode is used to express an act or state as willed, wished, or anticipated; or as proper, likely, possible, or certain in an imagined case, or as contrary to the actual fact. In English the kind of thoughts that may be expressed by the subjunctive mode are usually expressed by means of the defective verbs called *modal* auxiliaries.

“If” is not a sign of the subjunctive.

Tense.

The *tenses* of a verb express “*ideas of time.*”

Re-read Lesson 50 for the names of the tenses and the most important ways in which tenses are used.

Person and Number.

The *person* of a verb means that the subject of the verb is either the speaker, the person spoken of, or to the person spoken to. See Lesson 92.

The *number* of the verb means that the subject of the verb is either simple or plural.

In the sentences made from the synopses of *see* and *go*, find a change in the form of the verb to show agreement with the subject in number and person. Find a change to show tense. Find a change of form to show mood. Find changes of form by the use of auxiliaries, to show change in voice and tense.

Find in the synopses of the verb two forms which express the meaning of the verb, but which cannot make a predication.

Forms of the verb that make predications are called *finite* verbs. The infinitive and the participle have the meaning of verbs, but cannot make predications.

Compare the following expressions. Which make statements?

(To) become	Some men become rich
(To) do right	He does right
(To) go	We go
(To) have money	We have money
(To) love books	I love books
Making people happy	She makes people happy

LESSON 153**A Fort**

The fort was in shape a parallelogram, some two hundred and fifty feet long and half as wide. It was

more completely finished than the majority of its kind, though little or no iron was used in its construction. At each corner was a two-storied loop-holed block-house to act as a bastion. The stout log cabins were arranged in straight lines, so that their outer sides formed part of the wall, the spaces between them being filled with a high stockade, made of heavy squared timbers thrust upright into the ground, and bound together within by a horizontal stringer near the top. They were loop-holed like the block-houses. The heavy wooden gates, closed with stout bars, were flanked without by the block-houses and within by small windows cut in the nearest cabins. The houses had sharp projecting roofs, made of huge clapboards, and these great wooden slabs were kept in place by long poles, bound with withes to the rafters. In case of dire need each cabin was separately defensible. When danger threatened, the cattle were kept in the open space in the middle.

—*Theodore Roosevelt.*

Read this description of a fort constructed in the West in early days as a protection against the Indians and study it until you understand just how it was made and how it must have looked.

Get a clear idea of the size of the fort.

If there are words here that you do not understand, make a list of them and ask one of the class to find out their meaning from a carpenter or builder and to explain to you all the details of the fort's construction.

Write as careful an account as you can of some piece of manual work you have done. Show it to some one who is a good judge of work of that sort and ask him whether you have made plain what you did.

What difference in meaning do you find in these words?

tool, implement, instrument, utensil, machine, mechanism, apparatus.

LESSON 154

Elizabeth Zane

Between the fort and the base of the hill the forest had also been cleared away, and there stood some twenty or thirty houses—a rude village, which, though of little importance then, was the germ of one of the fairest cities that now grace the domain of Virginia. The fort covered about three-quarters of an acre of ground and had a block-house at each corner, with lines of stout pickets about eight feet high extending from one to the other. Within the enclosure were a number of cabins for the use of families, and the principal entrance was through a gateway on the side next to the struggling village. * * *

For many hours, after the opening of the siege, the firing of the Indians, eager for butchery, was met by a sure and well-directed fire from the garrison, which was composed of excellent marksmen. But the stock of gunpowder in the fort was nearly exhausted. A favorable opportunity was offered by the temporary suspension of hostilities to procure a keg of powder known to be in the house of Ebenezer Zane, about sixty yards from the gate. The commandant explained the matter to his men, and, unwilling to order anyone upon an enterprise so desperate, asked who would volunteer for the perilous service. The person going and coming would necessarily be exposed to the danger of being shot down by the Indians; yet three or four young men promptly offered to undertake it. The Colonel answered that only one man could be spared, and left it to them to decide who it should be.

While they disputed—every moment of time being precious, from the danger of a renewal of the attack before the powder could be secured—the interposition

of a young girl put an end to their generous contention. Elizabeth, the sister of Ebenezer and Silas Zane, came forward, and requested that she might be permitted to go for the powder. Her proposition at first met with a peremptory refusal; but she renewed her petition with steadfast earnestness; nor would she be dissuaded from her heroic purpose by the remonstrances of the commandant and her anxious relatives. Either of the young men, it was represented, would be more likely than herself to perform the task successfully, by reason of greater familiarity with danger, and swiftness in running. Her answer was that her knowledge of the danger attending the undertaking was her reason for offering to perform the service; *her* loss would not be felt, while not a single soldier could be spared from the already weakened garrison. This argument prevailed; her request was granted; and when she had divested herself of such portions of clothing as might impede her speed the gate was opened for her to pass out.

The opening of the gate arrested the attention of several Indians straggling through the village, and it could be seen from the fort that the eyes of the savages were upon Elizabeth as she crossed the open space—walking as rapidly as possible to reach her brother's house. But probably deeming a woman's life not worth the trouble of taking, or influenced by some sudden freak of clemency, they permitted her to pass without molestation.

In a few moments she reappeared, carrying the powder in her arms, and walked at her utmost speed towards the gate. One account says the powder was tied in a tablecloth and fastened round her waist. The Indians doubtless suspected, this time, the nature of her burden; they raised their firelocks and discharged a leaden storm at her as she went on; but the balls whistled past her harmless—and the intrepid girl reached the fort in safety with her prize.

—*Elizabeth Ellet.*

Read this true story. The fort is not the

same as that described in the last lesson, but must have been much like it:

This is a thrilling story, told in a matter-of-fact way. Try re-telling it from memory in a way that will better show the heroism of the girl. At what moment is her danger greatest? Give with more detail the incidents that occurred after she left her brother's house, and show what passed in her mind as she ran over the open space between the block houses.

Re-write the story, treating it as if it were a fictitious story instead of a story of sober fact, yet without changing the incidents. Introduce Elizabeth at the beginning of the story, and let us see by her action when the news comes of the Indians' approach, what sort of girl she is. Explain the condition of the besieged party and introduce one or more of them into the story. Let the consultation among the young men and Elizabeth's interruption be reported as it actually occurred, each one taking his part in the talk. Try to make your reader feel suspense as to the success of the girl's expedition, and finally conclude the story at a dramatic moment.

Be careful in this study to keep to some one point of view. If you take Elizabeth's, you can see her at every point of the story, whether the other characters in the story can see her or not; on the other hand, if you take some other character's point of view—her mother's, for instance, or a bystander's—you can see her only when that person would have been able to see her. In the one case you could follow her into her brother's house, in the other, you could not.

Again, in the one case you could tell what was passing in her mind as well as what was passing before her eyes, and in the other, you could not. If a third of the class told the story from Elizabeth's point of view, a third from her mother's, a third from that of some one in the other house, the results would be interesting.

Criticise your stories first for their interest and dramatic quality, secondly, for their fidelity to one point of view.

LESSON 155

Concord Hymn

*Sung at the Completion of the Battle Monument,
July 4, 1837.*

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

—Emerson.

What incident in the history of our country does this poem commemorate?

Tell the story before memorizing the poem.

LESSON 156

Suggestions for Oral and Written Themes:

Early History of Our Country

Find out the origin of names of our states and, wherever possible, the meaning of their names. If the class is large enough, let each member be responsible for one state only. When the reports are ready give them orally, then after revising them with the help of the class write them. Bind them together for reference by you or by some future class.

In making this investigation you will certainly come across interesting facts that you will not be able to include in your report because they will not be closely connected with your topic. Make notes of such facts and use them when your teacher asks you to write without assigning a subject.

Write an account of one of the early expeditions to this country. If it is correct and interesting, you may be able to use it in your history class. According to what principle will you divide your paragraphs?

Write the life of any one of the great explorers who particularly interests you. Make an outline, before beginning, that will guide you in writing. How will the amount of material which you have on the subject affect the number of paragraphs into which you divide your theme?

Write for the English class a report on the subject you are studying now in your class in history.

Notes: Most of the material of these themes will be got from books. Be sure to mention the exact titles of the books from which you have got your information and their authors. In how many ways can you do this?

Re-read the note above and observe the use of "got." What difference of meaning between *I have information* and *I have got information*? Make a rule for the use of *get*. Write out the forms of the two verbs *get* and *forget*. What difference between do you find?

LESSON 157

The Subjunctive

Read these sentences:

If my mother were here, she would help me. It looks as if it were going to rain. Be that as it may, I must go. Should I find you at home if I were to call? If only it were true! Be it so, or so be it. It is necessary that a message be sent at once to the school. The colonel ordered that the regiment start at daybreak for the field. It is not possible that we arrive in time. The judge ordered that the prisoner be discharged. It is desirable that the class take some action in this matter.

In each of these sentences find a verb in the subjunctive mode. In which does it express a wish? In which a command? In which a belief, or sense of probability? In which a sense of obligation? In which an admission or concession? In which a condition contrary to actual fact?

In most of these sentences the verb in the subjunctive mode is in a subordinate clause, but in several it is in the main sentence or clause.

What ideas does it express when it is found in the latter?

The subjunctive mode was once much more used than it is now. In reading Shakspeare's plays, for instance, you will find many cases of these. However, we use it still in everyday speech more often than we think.

In the examples just given, it is easy to recognize the subjunctive mode because of the peculiar form of the verb, but, of course, the same idea would be present if the verb were in the first and second persons or in the plural number and so showed no change of form. Re-read the sentences above, using plural nouns and pronouns. Remember, too, that no verb except *be* shows a change of form in the past subjunctive.

The Modal Auxiliaries

The chief reason, however, that we do not recognize our uses of the subjunctive lies in our use of the defective auxiliary verbs, or *modal auxiliaries*, which have only one form for indicative and subjunctive.

Find out how many of the ideas expressed in the examples above may be *may, might, shall, should, would, could*. Use these words in simple sentences and main and subordinate clauses.

Examples:

If he should go, he would find what he wants. He might be disappointed. That might be so, but you have not proved it. He gave orders that the doors should be opened. Never doubt that truth shall conquer! The ordinance that street cars shall stop on both sides of a boulevard is often disobeyed. May you

be happy! He would have done much if he had only had the opportunity.

Find equivalents for uses of the subjunctive among the sentences given in Lesson 64.

In poetry you will find many uses of the subjunctive. Look for some in the poems you have read and discuss the value of the subjunctive as conveying the poet's feeling.

Find out the meanings of the expressions: *Good-bye!* *Godspeed!* Make the sentences for which the words *Good luck to you* and *Farewell!* are equivalents.

CAUTION: SHALL AND WILL

These words have a great many uses. By far the most important rule is that for the future tense in simple declarative sentences. Try to observe this rule in your daily speech and writing.

LESSON 158

Word Study: Mode; Mood

In some grammars you will find the word *mode*, in some, the word *mood*. Look out both words in the dictionary. Which is the preferred form of the word in its grammatical meaning?

Compare the word *mode* or *mood* in its grammatical meaning with the word *mood* in these sentences:

The poet speaks of his little son in playful mood. His frown showed that he was in no mood to be trifled with.

What evidences of *mood* do you find in the poem *The Happy Heart?* in *Old Ironsides?* in the description of the Fezziwig party? Look through these selections and find how mood is expressed in them.

LESSON 159

Interesting Words

Sometimes a common word or phrase is associated with far-off places and people or with some old custom or event all but forgotten. For instance, the word *deal* in *a good deal* means a *cutting* or share, and *a good deal*, *a great deal*, may take us back to the days when our Teutonic forefathers divided their booty in lots after a fight; the word *currant* shows us that this fruit comes from Corinth, Greece; a *pearl* is a little pear; *Copenhagen* means a trading harbor.

Find out for yourselves from the dictionary the meanings of the following words:

Alphabet, delta, lady, tragedy, soliloquy, Druid, Dryad, individual, Argentine, Piedmont, aviation, philippic, fraternity, sorority, annihilate, atonement, bugbear, clerk, street.

In a book called “Words and Their Ways in English Speech,” you will find some of these words and many, many others with interesting histories.

LESSON 160

Topics for Themes

1. (a) Describe the plan of a city so as to show its advantages as a commercial center.
(b) Describe the plan of a city so as to prevent a stranger from losing his way between two places some distance apart.
(c) Describe the plan of a city so as to show its beauty.
2. (a) Write a description of a garden or of a yard you know, to accompany a diagram or an advertisement of the property.
(b) Write a description of this same garden or a yard, to make us understand how homelike it is.
3. (a) Describe a lesson as the class sees it.
(b) Describe it as the teacher sees it.
4. Describe an entertainment from the point of view of one on the stage; describe the same occasion from the standpoint of the audience.
5. Let any of the class who have ever seen a fire put out, tell what happened. Then let half the class write the story of the fire as reported by one of the firemen to his chief and half the class write the story as told by one member of the family to another who was absent.
How will the point of view taken

affect the point at which the story opens? How will it affect the incidents told? Discuss this in class before the writing is done.

LESSON 161

A Parental Ode

To My Son, Aged Three Years and Five Months

Thou happy, happy elf!
(But stop,—first let me kiss away that tear)—
Thou tiny image of myself!
(My love, he's poking peas into his ear!)
Thou merry, laughing sprite!
With spirits feather-light,
Untouch'd by sorrow and unsoil'd by sin—
(Good heavens! the child is swallowing a pin!)

Thou little tricksy Puck!
With antic toys so funnily bestuck,
Light as the singing bird that wings the air—
(The door! the door! he'll tumble down the stair!)
Thou darling of thy sire!
(Why, Jane, he'll set his pinafore a-fire!)
Thou imp of mirth and joy!
In Love's dear chain so strong and bright a link,
Thou idol of thy parents—(Drat the boy!
There goes my ink!)

Thou cherub—but of earth;
Fair playfellow for Fays, by moonlight pale,
In harmless sport and mirth;
(That dog will bite him if he pulls its tail!)
Thou human humming-bee, extracting honey
From ev'ry blossom in the world that blows,
Singing in Youth's Elysium ever sunny,
(Another tumble!—that's his precious nose!)

Thy father's pride and hope!
 (He'll break the mirror with that skipping-rope!)
 With pure heart newly stamp'd from Nature's mint—
 (Where *did* he learn that squint?)
 Thou young domestic dove!
 (He'll have that jug off with another shove!)
 Dear nursling of the hymeneal nest!
 (Are those torn clothes his best?)
 Little epitome of man!
 (He'll climb upon the table, that's his plan!)
 Touch'd with the beauteous tints of dawning life—
 (He's got a knife!)

Thou enviable being!
 No storms, no clouds, in thy blue sky foreseeing,
 Play on, play on,
 My elfin John!
 Toss the light ball—bestride the stick—
 (I knew so many cakes would make him sick!)
 With fancies, buoyant as the thistle-down,
 Prompting the face grotesque, and antic brisk,
 With many a lamb-like frisk,
 (He's got the scissors, snipping at your gown!)

Thou pretty opening rose!
 (Go to your mother, child, and wipe your nose!)
 Balmy and breathing music like the South,
 (He really brings my heart into my mouth!)
 Fresh as the morn, and brilliant as its star,—
 (I wish that window had an iron bar!)
 Bold as the hawk, yet gentle as the dove,—
 (I'll tell you what, my love,
 I cannot write, unless he's sent above!)

—*Thomas Hood.*

What two moods contend with each other in this poem and make it funny? Be careful to make each very distinct as you read.

LESSON 162

Two Landscapes

(1)

From the top of the mountain, he could see—what could he not see?

Behind him, far below, the dark woods and the shining salmon river; and on his left, far below, was the town, and the smoking chimneys of the collieries; and far, far away, the river widened to the shining sea; and little white specks, which were ships, lay on its bosom. Before him lay, spread out like a map, great plains, and farms, and villages, amid dark knots of trees. They all seemed at his very feet. And to his right rose moor after moor, hill after hill, till they faded away, blue into blue sky.

But between him and those moors and really at his very feet was a deep, deep green and rocky valley, very narrow and filled with wood; but through the wood hundreds of feet below him he could see a clear stream glance. And by the stream he saw the roof of a little cottage and a garden set out in squares and beds. And there was a tiny little red thing moving in the garden no bigger than a fly; as he looked down he saw that it was a woman in a red petticoat.

—*Kingsley.*

Describe this beautiful view from memory, using as many of the words as possible that make you see the ships and the plains and all the other features of the landscape.

In what order did the person who was looking at this view mention what he saw? How does the distance affect his description? What do you think of his seeing “a garden set out in beds and squares”?

(2)

He saw a limitless ocean. The dark sands of the desert extended as far as the eye could reach in every

direction, and glittered like a steel blade in bright sunlight. It appeared to him like a sea of glass, or a succession of lakes united as a folding mirror. Borne upward in great billows, a fiery vapor settled above the quivering earth. The sky had an Oriental brilliance and a provoking purity, which no power of imagination could surpass. The sky and the earth were on fire. The silence was awful in its savage and terrible majesty. Infinite immensity in every direction weighed down upon the soul: not a cloud in the sky, not a breath in the air, not a speck on the bosom of the desert, heaving in almost invisible waves. The horizon ended, as it does at sea on a clear day, in one line of light as sharp as the cut of a sabre.

—*Balsac.*

What is this scene? What general impressions do you receive about it? Examine each detail and see what effect it has in giving you these impressions.

In what direction did the eye of the person looking at the scene travel—from near at hand to far away, or from far to near?

The language of one of these two descriptions is nearly quite literal; that of the other very figurative. Distinguish between them from this point of view. Find the few figures in one and the many in the other.

Re-read the two poems, *The Hunting Song*, by Richard Hovey, and *Before the Rain*, by Aldrich. In which is the language more literal? Which do you prefer?

LESSON 163

Hervé Riel

I.

On the sea and at the Hogue, sixteen hundred ninety-two,

Did the English fight the French—woe to France!
And, the thirty-first of May, helter-skelter through
the blue,
Like a crowd of frightened porpoises a shoal of
sharks pursue,
Came crowding ship on ship to St. Malo on the
Rance,
With the English fleet in view.

II.

'Twas the squadron that escaped, with the victor in
full chase;
First and foremost of the drove, in his great ship,
Damfreville;
Close on him fled, great and small,
Twenty-two good ships in all;
And they signalled to the place,
“Help the winner of the race!
Get us guidance, give us harbor, take us quick—
or, quicker still
Here's the English can and will!”

III.

Then the pilots of the place put out brisk and leapt on
board;
“Why, what hope or chance have ships like these to
pass?”
“Rocks to starboard, rocks to port, all the passage
scarred and scored,
Shall the ‘Formidable’ here with her twelve and
eighty guns
Think to make the river-mouth by the single narrow
way,
Trust to enter where 't is ticklish for a craft of twenty
tons,
And with flow at full beside?
Now, 't is slackest ebb of tide.
Reach the mooring? Rather say,
While rock stands or water runs,
Not a ship will leave the bay!”

IV.

Then was called a council straight.
 Brief and bitter the debate:
 "Here's the English at our heels; would you have them
 take in tow
 All that's left us of the fleet, linked together stern and
 bow,
 For a prize to Plymouth Sound?
 Better run the ships aground!"
 (Ended Damfreville his speech).
 "Not a minute more to wait!
 Let the Captains all and each
 Shove ashore, then blow up, burn the vessels on the
 beach!
 France must undergo her fate.

V.

"Give the word!" But no such word.
 Was ever spoke or heard;
 For up stood, for out stepped, for in struck amid all
 these
 A Captain? A Lieutenant? A Mate — first, second,
 third?
 No such man of mark, and meet
 With his better to compete!
 But a simple Breton sailor pressed by Tourville for
 the fleet,
 A poor coasting-pilot he, Hervé Riel the Croisickese.

VI.

And "What mockery or malice have we here?" cries
 Hervé Riel;
 "Are you mad, you Malouins? Are you cowards,
 fools, or rogues?
 Talk to me of rocks and shoals, me who took the
 soundings, tell
 On my fingers every bank, every shallow, every swell

'Twixt the offing here and Grève where the river
disembogues?
Are you bought by English gold? Is it love the
lying's for?
Morn and eve, night and day,
Have I piloted your bay,
Entered free and anchored fast at the foot of Solidor.
Burn the fleet and ruin France? That were worse
than fifty Hogues!
Sirs, they know I speak the truth! Sirs, believe me
there's a way!
Only let me lead the line,
Have the biggest ship to steer,
Get this 'Formidable' clear,
Make the others follow mine,
And I lead them, most and least, by a passage I know
well,
Right to Solidor past Grève,
And there lay them safe and sound;
And if one ship misbehave,
— Keel so much as grate the ground,
Why, I've nothing but my life,—here's my head!"
cries Hervé Riel.

VII.

Not a minute more to wait.
"Steer us in, then, small and great!
Take the helm, lead the line, save the squadron!"
cried its chief.
Captains, give the sailor place!
He is Admiral, in brief.
Still the north-wind, by God's grace!
See the noble fellow's face
As the big ship, with a bound,
Clears the entry like a hound,
Keeps the passage as its inch of way were the wide
sea's profound!
See, safe through shoal and rock,

How they follow in a flock,
 Not a ship that misbehaves, not a keel that grates the
 ground,
 Not a spar that comes to grief!
 The peril, see, is past,
 All are harbored to the last,
 And just as Hervé Riel hollas "Anchor!"—sure as
 fate,
 Up the English come—too late!

VIII.

So, the storm subsides to calm:
 They see the green trees wave
 On the heights o'erlooking Grève.
 Hearts that bled are stanch'd with balm.
 "Just our rapture to enhance,
 Let the English rake the bay,
 Gnash their teeth and glare askance
 As they cannonade away!
 'Neath rampired Solidor pleasant riding on the
 Rance!"
 How hope succeeds despair on each Captain's coun-
 tenance!
 Out burst all with one accord,
 "This is Paradise for Hell!
 Let France, let France's King
 Thank the man that did the thing!"
 What a shout, and all one word,
 "Hervé Riel!"
 As he stepped in front once more,
 Not a symptom of surprise
 In the frank blue Breton eyes,
 Just the same man as before.

IX.

Then said Damfreville, "My friend,
 I must speak out at the end,
 Though I find the speaking hard.

Praise is deeper than the lips :
You have saved the King his ships,
 You must name your own reward.
'Faith, our sun was near eclipse !
Demand whate'er you will,
France remains your debtor still.
Ask to heart's content and have ! or my name's not
 Damfreville."

X.

Then a beam of fun outbroke
On the bearded mouth that spoke,
As the honest heart laughed through
Those frank eyes of Breton blue :
 "Since I needs must say my say,
 Since on board the duty's done,
 And from Malo Roads to Croisic Point, what is it
 but a run ? —
Since 't is ask and have, I may —
 Since the others go ashore —
Come ! A good whole holiday !
 Leave to go and see my wife, whom I call the Belle
 Aurore !"

XI.

Name and deed alike are lost :
Not a pillar nor a post
 In his Croisic keeps alive the feat as it befell ;
Not a head in white and black
On a single fishing-smack,
In memory of the man but for whom had gone to
 wrack
 All that France saved from the fight whence Eng-
 land bore the bell.
Go to Paris : rank on rank
 Search the heroes flung pell-mell
On the Louvre, face and flank !
 You shall look long enough ere you come to Hervé
 Riel.

So, for better and for worse,
Herve Riel, accept my verse!
In my verse, Hervé Riel, do thou once more
Save the squadron, honor France, love thy wife the
Belle Aurore!

Read this poem silently or ask your teacher to read it to you, in order to get the story. Then study it carefully, stanza by stanza. A map showing clearly the coast line of France would help you to understand the poem. Perhaps a member of the class will offer to put such a map on the blackboard, and another may offer to find the historical facts which gave the author the idea for the poem, and report to the class.

In what way is the critical situation of the French squadron made vivid? What is implied in regard to other of the French vessels in the first verse of the second stanza? When you come to read aloud make this point clear.

From the manner and speech of the pilots who come on board, do you judge them to be friends or enemies of France? Do they seem to make the difficulties greater than they actually are? Why?

What would be the purpose of such a council as is called? Who would be present? The poem says the debate in the council was "brief and bitter." What is meant by "bitter" in this connection? What do you think had been suggested at the council, judging from the Admiral's speech beginning "Here's the Eng-

lish''? Show by your reading that you understand how the Admiral feels.

Study carefully the fifth and sixth stanzas. Note that one whole stanza is devoted to showing who Hervé Riel is, and the way in which he takes part in the scene. What is the significance of the way in which he is introduced? To whom is the first half of his speech addressed? Show by your reading of such verses as "Are you bought by English gold?" "Is it *love* the lying's for?" "Are you cowards, fools, or rogues?" that you feel his indignation. In the last case show by the inflection of your voice your idea of his meaning. How many different interpretations can you give to this question?

Show by your reading the deliberation with which, in spite of the fact that the situation demands quick action, he must have offered the insult—"Are you bought by English gold?" To whom is the last part of this stanza spoken? What change of manner would there be? Indicate in your reading this transition from one mental attitude to another. Picture to yourselves the simple Breton peasant sailor, addressing the Admiral of the fleet.

Show by your reading of the seventh stanza that the Admiral is convinced that Hervé Riel can do easily what he says he can do.

In the eighth stanza make us understand how the French sailors feel when they say "Just our rapture to enhance." What is the meaning of "rampired Solidor"? Why does the poet

speak of Hervé Riel as “just the same man as before”?

Show the Admiral’s gratitude. Why does he “find the speaking hard”?

Why does Hervé Riel offer so many reasons before he proffers the request for a holiday? What do you know of rules governing naval discipline? In this connection, consider the fifth stanza again. Try to see the main idea of the poem. What reason does the poet give for writing it? Discuss these questions: Was piloting the ships through the narrow passage a great deed? Was there any personal danger attached to it? Was Hervé Riel a real hero?

After reading the poem aloud many times at home, have different members of the class read it and decide whose interpretation conveys most effectively the story.

When words begin with the same consonant or with vowel sounds, they are said to show *alliteration*; another name for alliteration is beginning-rhyme “topsy-turvy” shows alliteration.

When the same vowel sound is repeated in words, they are said to show *assonance*; “helter-skelter” is an example of assonance.

What difference is there between alliteration, assonance, and rhyme? Find alliteration in *Hervé Riel* and other poems.

LESSON 164

Using One's Grammar

Hervé Riel is an exciting story — the story of a great danger, and a hairbreadth escape owing to the daring, skill, and honesty of a single man. The poet wants to put it before us so that we may realize not only what happened, but *how* it happened.

What do you notice about the order of words in the sentences? Does the poet prefer the plain, calm way of speaking? What do you find about sentence equivalents for sentences? What does the poet expect us to do?

Do not think about grammar, of course, when you are reading the poem, but use your knowledge of it to help you when you get into difficulties.

In the same way, use your knowledge of grammar to help you correct your own themes and your own speech.

LESSON 165

The Infinitive

Read the following sentences:

To tell the truth always is not easy. It is always best to have told the truth. The starting of the wagon aroused him. Their laughing hurt his feelings. To laugh at another person is a different matter from laughing at one's self.

What words with verb meaning do you find in these sentences? Which of these words make a predication?

What is the subject of each sentence? An infinitive names an action or state. It is a noun with the meaning of a verb—a verbal noun. Like a verb, it shows tense, can take an object, and is modified by adverbs.

A group of words introduced by the infinitive is called an infinitive phrase.

There are two forms of the infinitive; one is called the “root” infinitive; the other, the infinitive in “ing.”

What uses of the infinitive can you find in the following sentences:

I like to play. Studying is hard work. There are three objects in forming a neighborhood association: to keep the streets clean; to report infractions of the smoke ordinance; and to prevent injury to trees and plants. He wishes to go home. The first man to use wings with any success was Otto Lilienthal. We are ready to go. Dare to do right. I am too timid to speak. He dared not tell the truth. What is the hour for starting home? We shall watch you start. The time to go home is near at hand. Read the Federalist to understand the critical period of American history. Be careful not to spoil your work. In traveling, one meets pleasant strangers. I ought not to have gone. You should not have urged me. You are punished for having been afraid.

Make sentences using both forms of the infinitives in the following constructions:

(1) as subject; (2) as predicate noun or phrase; (3) as object; (4) as predicate objective; (5) as noun governed by a preposition; (6) in apposition; (7) as a phrase, filling out the meaning of noun, adjective, verb, or adverb.

Note: Observe that the word “to” is not an essential part of the root infinitive. Find sentences above in which it is discarded.

Compare these sentences:

I ought to go.	I should go.
I want to go.	I will go.
I am obliged to go.	I must go.
It is going to rain.	It will rain.
I am going to do it.	I shall do it.
Everyday I was accustomed to go.	I would often go.
I had the habit of going every day.	

Be careful about the tense of the infinitive. Show the relation between the time of the two actions in each of these sentences: *I should like to go* and *I should like to have gone*.

An infinitive in *ing* sometimes loses so much of its verbal meaning that it is modified only by adjectives. In the following sentences, find a verbal noun modified by an adverb only, by an adjective only, by both an adjective and an adverb or an equivalent.

Walking fast is better exercise than walking slowly. The dull creaking of the wagon on the hard snow was heard. Excuse my calling you so often. The rich red coloring of the Pompeian room attracted great admiration.

What verbal nouns do you find in Lesson 156? In which do you feel most the *verb*? In which the *noun*?

Are verbal nouns concrete or abstract?

Learn these verses and recite them in class :

Four things a man must learn to do
If he would keep his record true :
To think without confusion, clearly ;
To love his fellow men sincerely ;
To act from honest motives purely ;
To trust in God and heaven securely.

—*Van Dyke.*

LESSON 166

Word Study: Start; Begin; Commence

I started home.	He began to run.
Start early !	It began to rain.
I started to school.	We began our lessons.
I started the work.	We began to study.

Start means *begin to act* or *to be*; it includes an infinitive. Try to remember not to use *start* with the infinitive. Use the infinitive after *try* and not after *start*. Do not use *commence* for small matters. *Begin* is a good word to use.

LESSON 167

The Forest

A forest, large or small, may render its service in many ways. It may reach its highest usefulness by standing as a safeguard against floods, winds, snow-slides, moving sands, or especially against the dearth of water in the streams. A forest used in this way is called a protection forest, and is usually found in the mountains, or on bleak, open plains, or by the sea. Forests which protect the headwaters of streams used for irrigation and many of the larger wind breaks of the Western plains are protection forests. The Adirondack and Catskill woodlands were regarded as protection forests by the people of the State of New York

when they forbade, in the constitution of 1895, the felling, destruction, or removal of any trees from the State Forest Preserve.

A farmer living directly on the produce of his land would find his woodlot most useful to him when it supplied the largest amount of wood for his peculiar needs, or the best grazing for his cattle. A railroad holding land which it did not wish to sell would perhaps find it most useful when it produced the greatest number of ties and bridge timbers. In both cases the forest would render its best service by producing the greatest quantity of valuable material.

The greatest return in money may be the service most desired of the forest. If a farmer wished to sell the product of his woodlot instead of consuming it himself, his woodland would be useful to him just in proportion to its net yield in money. This is true also in the case of any owner of a forest who wishes to dispose of its product but who cannot, or will not, sell the forest itself. State forests like those in the Adirondacks often render their best service, in addition to their usefulness as protection forests, by producing the greatest net money return.

Regarded as an investment of capital, a forest is most useful when it yields the highest rate of interest. A forest whose owner could sell it if he chose, but prefers to hold it as production capital, is useful in proportion to the interest it yields on the money invested in it. Thus an acre of sprout land may be worth only \$5.00, while the investment in adjoining land stocked with old trees may be \$50 an acre. This is the view which controls the management of State forests in Germany. Lumbermen also regard timberland as an investment, but usually they take no care except for the yield at the moment. They disregard the future yield altogether and in consequence the forest loses its capital value, or may even be totally destroyed. Well managed forests, on the other hand, are made to yield their service always without endangering the future yield, and usually to its great advan-

tage. Like the plant of a successful manufacturer, a forest should increase in productiveness and value year by year.

Under various circumstances, then, a forest may yield its best return in protection, in wood, grass, or other forest products, in money, or in interest on the capital it represents. But whichever of these ways of using the forest may be chosen in any given case, the fundamental idea in forestry is that of perpetuation by a wise use; that is, of making the forest yield the best service possible at the present in such a way that its usefulness in the future will not be diminished but rather increased.

—Gifford Pinchot

Read this explanation aloud.

Discuss the uses to which forests may be put, using all you know of the subject from other sources than this essay. What is a protection forest as defined by Mr. Pinchot? Where are the great protection forests?

Find a sentence that expresses the exact topic of this essay, and another that repeats it with emphasis. Where do you find the topic of the second paragraph?

LESSON 168

Forestry

A great many interesting themes might be written on the subject *Forestry*. Here are a few titles:

1. Uses of the Forest.
2. Ways of Caring for Forests.
3. Methods of Lumbering.
4. At the Mills.
5. The Influence of Forests on the Weather.
6. Care of Forests in Foreign Countries.
7. History of Forestry in this Country.
8. Location of our Great Forests.
9. Kinds of Forest Trees.
10. Forest Fires.

All these topics could be divided into many other smaller ones. Divide Nos. 6 and 8, for instance, into several topics of discussion. The smaller your topic is, the more interesting will be your theme, for in order to develop it you will have to put in more details. Discuss the order in which the themes should be read.

SUGGESTIONS. Find out the uses to which the various woods found in this country and its dependencies are put, their commercial value and the reasons for it. Each member of the class should make himself responsible for finding out as much as possible about one kind of wood.

Write your report before presenting it to the class. Try to make it so valuable that your teacher will wish to keep it in the class room for reference when the children are studying this subject. If a considerable number of the reports are good, it would be worth while to bind them together and present them to the room.

LESSON 169

The Participle

I am coming home. Coming home one day, I was struck by an automobile. The person coming towards us is my brother. The coming generation will accomplish more than the generations gone. The crowd, coming and going, ebbing and flowing, reminded one of a sea. Mother coming home, family life began again. The used key is always bright. Keys, penknives, and toothpicks were once worn by ladies and gentlemen on their watch chains. The doctor, worn and wan, gave up the fight. The charming heroine

looked bewitching in her becoming costume. The rattlesnake is charming the bird.

In these sentences find participles used in all the three positions of the adjective; find some used as parts of a verb; find one used absolutely. Which phrases introduced by participles are adjectives? Which are adverbial?

A participle is a part of a verb which expresses the meaning of the verb but does not predicate. It is a verbal adjective; like a verb, it takes an object or a predicate word or phrase; like an adjective it modifies a noun. It has two forms: a present or progressive participle, and a past or perfect participle. A phrase introduced by a participle is a participial phrase.

When a participle is used before a noun it is called a participial adjective. Some participial adjectives have lost so much of their verb meaning that they no longer make us think of an action. Which of the participial adjectives in the sentences above seem to you to have most completely lost the idea of action?

Distinguish carefully between a predicate participial adjective and a participle used as forming a verb.

CAUTION

In speaking, and especially in writing, remember these things about participles:

1. Do not use too many participial phrases; a clause or a single adjective is often clearer than a participial phrase.

2. Do not end too many sentences with them. An important part of a sentence should not be

put in a participial phrase, and the phrase should not, therefore, occupy the most important place in the sentence.

3. Be sure whenever you use a participle that it refers clearly to the noun it modifies.

4. Remember that while a participial phrase can be an adjective or an adverb modifier, the participle itself refers to a noun.

Find examples of participles in this lesson and in your own work, and determine in each case the noun to which it refers.

LESSON 170

An Igorot Breakfast

“Hot, steaming rice and sweet potatoes were cooked at the sleeping house; and all gathered for breakfast. Each one squatting on his heels beside the fire, with a small basket or a wooden bowl before him, was helped in turn from an earthen cooking pot to a supply of rice—the oldest men first, then the others of the old men’s council, next the middle-aged men, and then the younger ones. Last, the boys received their portions. Among the group three times the rice was divided, each one receiving his share until the pot was empty.”

Read this amusing description of a meal in an Igorot sleeping house: What rules of good breeding are observed?

THEMES

Write for the entertainment of an Igorot boy an account of an American breakfast. Remember that what is very familiar to you will be strange to him.

Discuss what you know of the Philippine

Islands—their history, their situation and natural features, and their people.

Plan the route of a person living in New York and going to the Philippine Islands.

Explain the construction of all the words in this lesson which end in *ing*.

SPELLING EXERCISE: Make a long alphabetical list of fruits, nuts, plants, and forest trees native to the Philippine Islands.

Read and memorize this lovely description:

A land of Streams! some, like a downward smoke,
Slow-dropping veils of thinnest lawn, did go;
And some thro' wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below.
They saw the gleaming river seaward flow
From the inner land; far off, three mountain-tops,
Three silent pinnacles of aged snow,
Stood sunset-flush'd: and, dew'd with showery drops,
Up-clomb the shadowy pine above the woven copse.

—Tennyson

LESSON 171

Kinds of Adverbs

Re-read the lesson on adverbs. What do adverbs do in the sentence?

Find on any page adverbs of time, place, and manner. Find adverbs of degree.

What adverbs with these meanings can you find at the beginning of interrogative sentences? What name should you give such adverbs? What is the meaning of the interrogative adverb *why*?

Make sentences using interrogative adverbs in direct and indirect questions. What name

should you give to adverbs which join a subordinate clause to a main clause? Compare the name given to pronouns which join clauses.

Which of the sentences that follow are declarative? Which interrogative? Which imperative? Which exclamative? Which are simple, which compound, which complex?

Where is my hat? Please tell me quickly where it is. How do you do? You know how rapidly the time goes? How happy is he who envies not another! Show me the house where you were born and where you now live. We were very sorry that you did not come, but perhaps you can come next time. We were very much surprised when you did not come.

Point out the adverbs of time, place, manner and degree. Which modify verbs? Which, adjectives? Which, other adverbs?

Some words and expressions seem to modify a whole sentence instead of a single word.

Use *hence, therefore, consequently, notwithstanding* at the beginning of sentences.

Some words and expressions are commonly called adverbs of affirmation and negation.

Examples: *Yes, no, certainly, doubtless, not at all, by all means, by no means.*

Comparison of Adverbs

Make the comparative and superlative degrees of adverbs as you made those of adjectives.

What must be remembered about adverbs ending in “ly” when you add “er” or “est”?

Other Kinds of Clauses

You are familiar with adverb clauses of (1) time, (2) place, and (3) manner. Here are a few others that are found modifying the verb or filling out in some way the meaning of the sentence:

(4) Clauses of *condition*;

e.g. *If it rains*, I shall not go.

(5) Clauses of *concession*;

e.g. *Though it rained*, I went.

(6) Clauses of *cause*;

e.g. I did not go, *because it rained*.

(7) Clauses of *purpose*;

e.g. I went early, *that I might avoid the rain*.

(8) Clauses of *result*;

e.g. I walked slowly, *so that the rain overtook me*.

(9) Clauses of *comparison*;

e.g. I walked more rapidly *than I should have walked*. I walked not so fast *as I should*.

LESSON 172

The Sword of Odin

There was a dwelling of Kings ere the world was
waxen old;

Dukes were the door-wards there, and the roofs were
thatched with gold;

Earls were the wrights that wrought it, and silver
nailed its doors;

Earls' wives were the weaving-women, queens' daughters
strewed its floors,

And the masters of its song-craft were the mightiest
men that cast

The sails of the storm of battle a-down the bickering
blast.

There dwelt men merry-hearted, and in hope exceeding
great

Met the good days and the evil as they went the way
of fate:

There the gods were unforgotten, yea, whiles they
walked with men,

Though e'en in that world's beginning rose a murmur
now and again

Of the midward time and the fading and the last of
the latter days,

And the entering in of the terror, and the death of the
People's Praise.

Thus was the dwelling of Volsung, the King of the
Midworld's Mark,

As a rose in the winter season, a candle in the dark;
And as in all other matters 'twas all earthly houses'
crown,

And the least of the wall-hung shields was a battle-
world's renown,

So therein withal was a marvel and a glorious thing
to see,

For amidst of its midmost hall-floor sprang up a mighty
tree,

That reared its blessings roofward, and wreathed the
roof-tree dear

With the glory of the summer and the garland of the
year.

I know not how they called it ere Volsung changed his
life,

But his dawning of fair promise, and his noon-tide of
the strife,

His eve of the battle-reaping and the garnering of his
fame
Have bred us many a story and named us many a
name;
And when men tell of Volsung, they call that war-
duke's tree,
That crownèd stem, the Branstock; and so was it told
unto me.

* * * *

So roundabout the Branstock they feast in the gleam
of the gold;
And though the deeds of man-folk were not yet waxen
old,
Yet had they tales for song-craft, and the blossomed
garth of rhyme,
Tales of the framing of all things and the entering in
of time
From the halls of the outer heaven; so near they knew
the door
Wherefore up rose a sea-king, and his hands that loved
the oar
Now dealt with the rippling harp-gold, and he sang
of the shaping of earth,
And how the stars were lighted, and where the winds
had birth,
And the gleam of the first of summers on the yet un-
trodden grass.
But e'en as men's hearts were hearkening some heard
the thunder pass
O'er the cloudless noon-tide heaven; and some men
turned about
And deemed that in the doorway they heard a man
laugh out.
Then into the Volsung dwelling a mighty man there
strode,
One-eyed and seeming ancient, yet bright his visage
glowed:
Cloud-blue was the hood upon him, and his kirtle
gleaming gray

As the latter morning sun-dog when the storm is on
the way:
A bill he bore on his shoulder, whose mighty ashen
beam
Burnt bright with the flame of the sea and the blended
silver's gleam.
And such was the guise of his raiment as the Volsung
elves had told
Was worn by their fathers' fathers, and the first that
warred in the wold.

So strode he to the Branstock nor greeted any lord,
But forth from his cloudy raiment he drew a gleaming
sword,
And smote it deep in the tree-bole, and the wild hawks
overhead
Laughed 'neath the naked heaven as at last he spake
and said:
"Earls of the Goths, and Volsungs, abiders of the
earth,
Lo, there amid the Branstock a blade of plenteous
worth!
The folk of the war-wand's forgers wrought never
better steel
Since first the burg of heaven uprose for man-folk's
weal.
Now let the man among you whose heart and hand
may shift
To pluck it from the oakwood, e'en take it for my
gift
Then ne'er, but his own heart falter, its point and
edge shall fail
Until the night's beginning and the ending of the tale.
Be merry, Earls of the Gothfolk, O Volsung Sons, be
wise,
And reap the battle-acre that ripening for you lies:
For they told me in the wildwood, I heard on the
mountain side
That the shining house of heaven is wrought exceed-
ing wide,

And that there the early-comers shall have abundant
 rest
 While Earth grows scant of great ones, and fadeth
 from its best,
 And fadeth from its midward and groweth poor and
 vile:—
 All hail to thee, King Volsung! Farewell for a little
 while!"

So sweet his speaking sounded, so wise his words did
 seem
 That moveless all men sat there, as in a happy dream
 We stir not lest we waken, but there his speech had
 end,
 And slowly down the hall-floor, and outward did he
 wend;
 And none would cast him a question or follow on his
 ways,
 For they knew that the gift was Odin's, a sword for
 the world to praise.
 But now spake Volsung the King: "Why sit ye silent
 and still?
 Is the Battle-Father's visage a token of terror and ill?
 Arise, O Volsung Children, Earls of the Goths, arise,
 And set your hands to the hilts as mighty men and
 wise!
 Yet deem it not too-easy; for belike a fateful blade
 Lies there in the heart of the Branstock for a fated
 warrior made."

* * * *

At last by the side of the Branstock Sigmund the Vol-
 sung stood,
 And with right hand wise in battle the precious sword-
 hilt caught,
 Yet in a careless fashion, as he deemed it all for
 nought:
 When, lo, from floor to rafter went up a shattering
 shout,
 For aloft in the hand of Sigmund the naked blade
 shone out

As high o'er his head he shook it: for the sword had
 come away
From the grip of the heart of the Branstock as though
 all loose it lay.

—*William Morris*

Get your teacher to read aloud to you this poem slowly, so that you may feel the sturdy swing of the verses which tell the story. There are some things in the story which you may not understand at first, but they will not puzzle you after you have studied the verses for yourselves.

Doubtless most of you know of the famous sword of King Arthur which some say was held up to him from the surface of the lake by an arm "clothed in white samite, mystic, wonderful," and some say was drawn by him out of a great steel anvil, in which it was so firmly fixed that none except the rightful king could move it. This poem you have just read tells of another such wonderful sword, which was struck into a great tree by Odin himself, was pulled free by Sigmund, and finally became the property of the hero for whom it was always intended, Sigurd, the son of Sigmund.

In re-reading the poem, make for yourselves a clear picture of the wonderful hall of the Volungs, "all earthly houses' crown." When was it built and by whom? How was it furnished and kept? What was its most wonderful feature? If you do not understand the reference in the last verses of the first paragraph, let that rest until you know the whole story.

Next, determine who lived in the house and what sort of life they lived together. Imagine the scene as it must have been when Odin came in among them. Make clear to yourselves the character and appearance of their strange guest, the manner of his coming, and what he did. Later you can read stories that will tell you more of him.

What was the outcome of his visit?

Now read the poem carefully again.

To understand the story in all its details, you should read a good deal more about the land and the life and the beliefs of our northern forefathers. If you wish to know more about the hero who became the owner of the sword, read William Morris's *Sigurd the Volsung* and *The Story of Siegfried*, by Baldwin. *Norse Stories* by Hamilton Wright Mabie and *Wagner Stories* by Anna Alice Chapin will tell you much about the gods, who Odin was, for instance, why he was one-eyed, why the earth is called the Mid-world Mark, and much else.

Read in *The Boys' King Arthur*, by Sidney Lanier, the story of how King Arthur got his sword. Compare the two stories carefully; you will find many resemblances between them.

LESSON 173

Prepositions

about	against	because of	between
above	along	before	beyond
according to	among	behind	by
across	around	below	down
after	at	beside	during

except	instead of	past	toward
for	of	round	under
from	off	so	up
in	on	since	upon
into	on account of	through	with
in regard to	out of	till	without
in front of	over	to	within

A group of words composed of a preposition and its noun is called a prepositional phrase.

When does a prepositional phrase take the part of an adjective? When does it take the part of an adverb? Point out all the examples of both kinds which you find in this lesson.

CAUTION

Two kinds of mistakes are made in the use of prepositions: One is due to ignorance of the *meaning* of the words, as in the case of *in* and *into*, *at* and *in*, *among* and *between*; another is due to confusion between a conjunction and a preposition.

The commonest error of all is that of mistaking *like* for *as*.

Distinguish between these two words in the following sentences:

Sloth, like rust, consumes faster than labor wears. She plays like a master. Paderewski has been said to play like Chopin. Daughters are often like their mothers. Do as you are bid! It is not always right to do as others do. Do unto others as you would that others should do unto you.

LESSON 174

Hero Svyatógor

Hero Svyatógor saddled his good steed, and made ready to ride afield. As he traversed the open plain, he found none with whom to measure the strength which flowed so fiercely through his veins. Weighed down with might as with a heavy burden, he spoke:

“Would there were a ring fixed in the heavens — I would drag them down! If there were but a pillar firm set in damp mother earth, and a ring made fast thereto, I would arise the whole earth and twist it round!”

And as he went his way over the wide steppe, he was aware of a traveller there, and rode after him, but could by no means overtake him. He rode at a trot and the wayfarer was ever before him — at full gallop, and the man still went on before. Then cried the hero:

“Ho there, thou wayfarer! pause a little for I cannot overtake thee on my good steed.”

So the wayfarer halted, took a small pair of pouches from his shoulder, and cast them on the damp earth.

“What hast thou in thy pouches?” said Svyatógor.

“Lift them from the earth and thou shalt see,” quoth the man.

Then Svyatógor sprang from his good steed, and seized the pouches with one hand,—and could not raise them. Then he essayed both hands;—a breath alone could pass beneath, but the hero was sunk to his knees in earth, and blood, not tears, streamed down his white face.

“What lieth in thy wallet?” said Svyatógor then. “Lo! my strength hath not begun to fail me, yet I cannot lift this weight.”

“The whole weight of the earth lieth therein,” the man made answer.

This is a story that is still told among the Russians.

What idea of a hero do you get in this story? What did Svyatógor wish? What luck did he have with his wish? What do you think is the point of the story?

Read again the sentences describing Cuchulain, the Celtic hero. What do you think of this conception of a hero? How is it different from the Russian conception?

Compare both these heroes with Robin Hood.

LESSON 175

Telling Folk Stories

Nearly everybody has heard from his parents stories that have been handed down from generation to generation.

Try to find other stories of this sort — some of the many about Robin Hood, for instance, or one of the legends about Friedrich Barbarossa, Siegfried, or Cuchulain, or the heroes of the Mabinogion, and appoint a day for telling them in class.

In telling these old stories the most important thing is that you should keep the *spirit* of the story. To do this you must first thoroughly understand the story and then know it thoroughly. Do not memorize it, but think it over carefully, deciding what things are most important for showing the story as it is and what things may be safely omitted. In the story of Svyatógor, for instance, the kind of country in which the story takes place is given—"a wide steppe," and again, "an open plain." Why is this detail important?

The class should criticise the stories first of all as to the way in which the story-teller has kept to the spirit of his story.

LESSON 176

A Folk Dance

Study this picture of a folk dance. What spirit do you feel in it? Pay special attention to each figure in the group.

What do you understand by "folk" in the expressions *folk dance*, *folk poetry*, *folk stories*?

LESSON 177

Topics for Themes

The Education of Blind and Deaf Children.

Our National Holidays.

The Shipping of Freight.

Lost or Stolen.

What I Like to Do.

What I Like to Read.

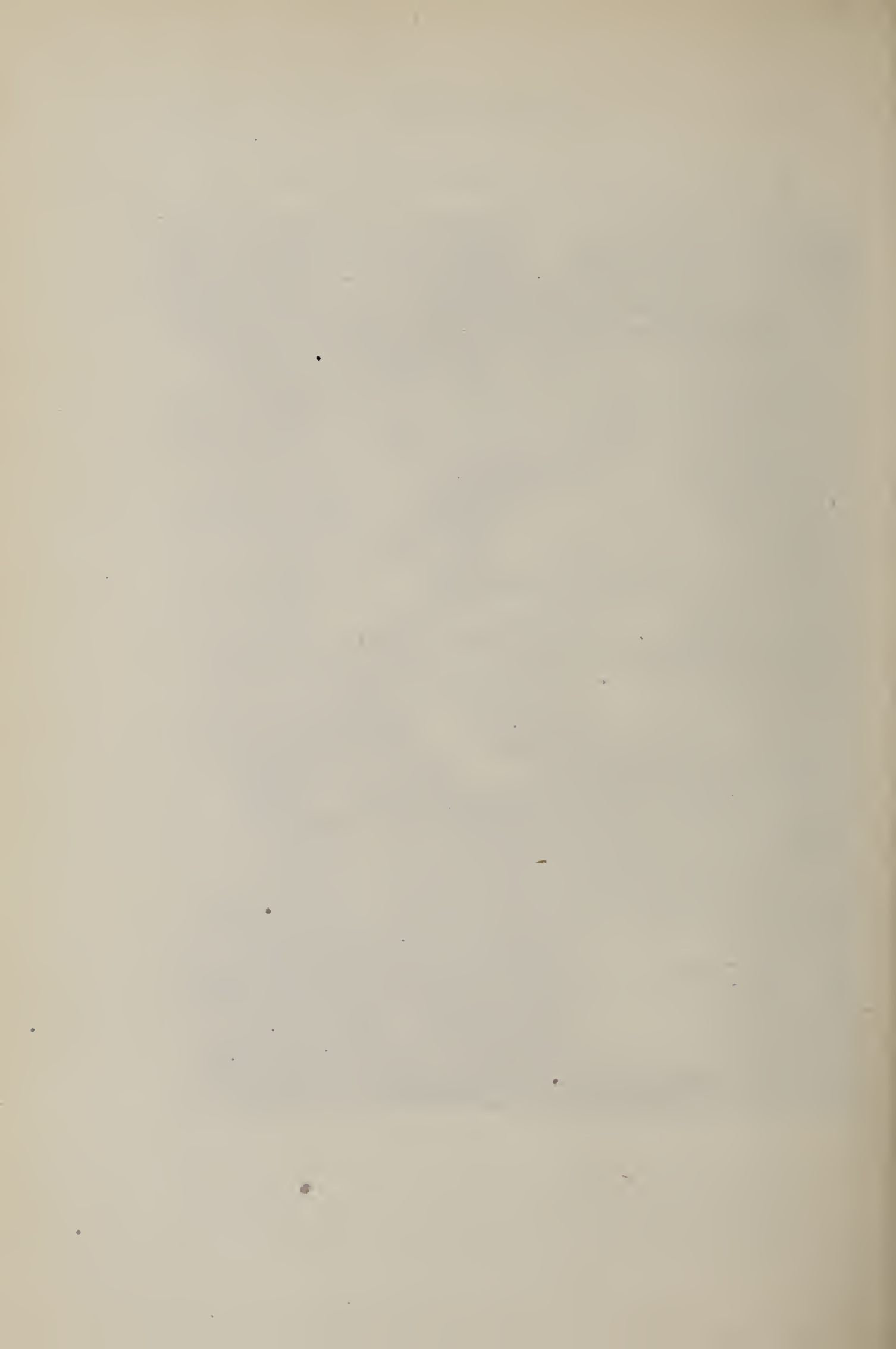
A Good Story.

Discuss these topics for themes in class.

Both the first, the second, and the third topic will need some preliminary work and will depend on information from books or from persons. Be sure to acknowledge the sources of your information.

For the fourth, fifth, and seventh topics, you need no preliminary reading or inquiry; but each is very different from the others. The fourth is an advertisement; it will require perfect accuracy of description, good judgment in selecting the details that are worth mentioning,





and in arranging these details so that they will most quickly attract the attention of the reader. Since it is expensive to insert an advertisement in a paper, it will be important to use the smallest number of words that will convey your meaning. The fifth and sixth themes leave you more freedom than the others leave you, yet they are probably the hardest of all to make really interesting. In the others what you say is more or less determined for you; in these you will be absolutely your own judge of what should be said and what should not. You will have to make a special effort to interest your hearers by what you say and by the way you say it.

A good story may mean either that you are going to tell a story or tell about one.

Choose first one and then another of these topics. In criticising, the class should consider first the requirements of the topic under discussion and the way the writer has tried to meet them.

LESSON 178

Exercise in Composition and Grammar

Grover Cleveland cured blues by fishing; Thomas Jefferson, by gardening; Oliver Optic, by sailing a boat; Dickens, by walking London streets; Thackeray, by drawing pictures; Pitt, by playing games with children; Gladstone, by cutting down trees; Roosevelt, by a horseback ride; John Boyle O'Reilly, by a good swim; Homer, by sitting on the seashore. Kipling would have you get out among the woods and fields. Postmen are proverbially merry.

—*William McAndrew.*

This passage, a part of a long paragraph, is interesting in itself, and shows very well certain rules of sentence structure and punctuation. Read it first for the thought, then study it. By what means are so many details packed away in one sentence without confusion? What sort of sentence is it? Supply in each part the essential words. What is the use of the semicolons here? What is the use of the commas?

Many such sentences would be tiring, but one every now and then is interesting and useful.

From these three sentences find the topic of the whole paragraph. Make a sentence expressing the topic and let it be the first part of the long sentence. What punctuation will show its relation to the details which follow?

Analyze as completely as you can all three sentences.

Point out all the infinitives in *ing*. In what construction are they found?

LESSON 179

The Tiger

Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Framed thy fearful symmetry?

In what distant deeps or skies
Burned that fire within thine eyes?
On what wings dared he aspire?
What the hand dared seize the fire?

And what shoulder and what art
Could twist the sinews of thy heart?
Where thy heart began to beat,
What dread hand formed thy dread feet?

What the hammer, what the chain,
Knit thy strength and forged thy brain?
What the anvil? What dread grasp
Dared thy deadly terrors clasp?

When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the lamb make thee?

Read this poem attentively. Where do you feel most the poet's realization of the tiger's beauty? Where most his realization of the tiger's strength? Where most his appreciation of the tiger's ferocity? After considering these questions, ask yourselves what feeling about the tiger the poet has tried to express, what is his attitude of mind about the tiger.

What effect do you think the many questions have in conveying this feeling? What effect has the poet's way of putting those questions to the tiger as if the animal himself could answer them? In what sense are these questions *real* questions and in what sense not? Read the poem.

LESSON 180

Sentences for Analysis

Read the following sentences. Which sounds best?

Waste not, want not.

Waste makes want.

To waste is to want.

If you waste you come to want.

He that wastes will come to want.

Whoever wastes will come to want.
Do not waste if you would not come to want.
If you do not waste, you will not want.

Write out in full the first of these sentences. Should it be called a compound or a complex sentence? Re-read, before replying, the sentences that follow it and find which one of them expresses most accurately your idea of the meaning of the first.

Try to express exactly the meaning of each of the following sentences in as many ways as possible:

Silence is wiser than speech.
He who hesitates is lost.
If you don't at first succeed, try, try again.

Classify all these sentences and analyze them as completely as you can.

LESSON 181

Kinds of Conjunctions

Read these sentences:

I wanted to go fishing, but I had to study my lessons. I have lost my fishing tackle, so I can't go with you. I can't go with you, for I have lost my rod and line. In June most of the flowers have come and the trees are in full leaf. In October the air is usually clear and cool, the sky is a deep blue, and the woods are glorious to see. Magellan's crew sailed around the world; but Magellan died before they got home. The night was dark; there was a high wind; from time to time rain fell. The customs of nations in regard to dress are still very different; Spanish ladies wear only black on the street. The robin comes early; he is not afraid of bad weather.

Sentences which are joined together to make a compound sentence should be very closely connected in thought. What connection in thought do you find between the parts of these sentences? In which is the conjunction in thought expressed by a conjunction? In which is it not so expressed? Make a list of the conjunctions used.

Conjunctions that connect coordinate parts of sentences are called coordinating conjunctions.

Conjunctions that connect a subordinate clause with a main clause are called subordinating conjunctions.

Find in the preceding lesson all the subordinating conjunctions or groups of words used as conjunctions.

Classify these conjunctions:

If, though, because, since, until, unless, as, though, than, inasmuch as, in order that, and, but, yet, or, as well as, either, or.

CORRELATIVE CONJUNCTIONS

Read these sentences:

We either win or lose. Either you or I must go. I neither can nor will consent. We had lost not only time, but temper. Both he and I were frightened.

Pairs of conjunctions used to introduce coordinate parts of a sentence are called correlatives.

The use of correlative conjunctions emphasizes the several parts of the sentence they introduce. In using correlative conjunctions observe the rule of parallel structure; follow each conjunction with the same part of speech.

LESSON 182

Exercise in Grammar

Name again the eight parts of speech, and give examples of each in sentences. What does each one do?

Each of the parts of speech may be used for other parts of speech. Some words are commonly found in two or three relations, or even more.

Examples:

Use as an adjective and a preposition

like.

Use as an adverb and a preposition

in.

Use as an adjective, an adverb, and a preposition

near.

Use as an adjective, an adverb, and a pronoun

what.

Use as an adverb, a preposition, a conjunction, and a pronoun

but, as.

LESSON 183

Peace Day, May 18

It is said that we shall at some time soon celebrate this day as a national holiday. What reasons can you find for our doing so?

When was the first peace congress held?
Where?

Find out what you can about the peace congresses and what they have accomplished. What part have American and Americans taken in them? Discuss this subject in class, then write a brief history of the movement, to be read in class.

What did Lincoln's life and conduct have to do with this idea of universal peace?

Learn and recite this sentence of Lincoln's. Find out when he said it.

"With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations."

LESSON 184

Synonyms and Antonyms

There is really no such thing as a synonym, for each word has some meaning that belongs to it alone. Nevertheless, some words are so nearly alike that they may often be substituted for one another. Then they are called synonyms.

Here are a few. Which seem simplest? What distinction would you make between them?

tell	count	enumerate
begin	commence	initiate
ask	inquire	interrogate
abide	endure	tolerate
withstand	resist	oppose
earn	merit	deserve
bore	pierce	perforate

Here are a few apparent synonyms. Find the difference between each pair.

transit	transition
product	production
adhere	cohere
adherence	coherence
adhesion	cohesion
falseness	falsity
culture	cultivation
luxuriant	luxurious

There are also words that have diametrically opposite meanings. Read this list:

Help, hindrance; excited, dejected; utility, futility; aggravate, alleviate.

Find the antonyms of

Prospective, converge, useful, progressive, dull, well-bred, educated.

LESSON 185

Observation Lesson

For a week set yourselves the task of observing accurately some one of the people you often meet. Keep a page in your note book for each person who is under your observation.

Here are some of the details that might be worth noting:

Shape and size of the head; poise of the head on the neck; shape and position of the ears; how the hair grows; color and texture of the hair; shape of the face; breadth and height of the forehead; breadth between the eyes; size, color, and shape of the eyes; color and texture of

skin; wrinkles and scars; habits of speech, of attitude, of movement. If during these days you see the person do something that seems to you odd or especially characteristic, jot that down also.

At the end of the week re-read those notes of yours which seem to you worth while and write a paragraph describing one of the persons observed.

Write an anecdote which will seem characteristic of each of these persons. In other words, place one of these persons in a situation in which he or she must act. Be sure that the action illustrates the idea you have formed of the character.

LESSON 186

Boot and Saddle

Boot, saddle, to horse, and away!
Rescue my Castle, before the hot day
Brightens to blue from its silvery gray,
(Chorus)

Boot, saddle, to horse, and away!

Ride past the suburbs, asleep as you'd say;
Many's the friend there will listen and pray
"God's luck to gallants that strike up the lay,
(Chorus)

Boot, saddle, to horse, and away!"

Forty miles off, like a roebuck at bay,
Flouts Castle Brancepeth the Roundheads' array:
Who laughs, "Good fellows ere this, by my fay,
(Chorus)

Boot, saddle, to horse, and away!"

Who? My wife Gertrude; that, honest and gay,
Laughs when you talk of surrendering, "Nay!
I've better counsellors; what counsel they?"

(Chorus)

Boot, saddle, to horse, and away!"

—*Browning.*

Some one who knows how to ride as well as how to read should read this poem to you. What sound does the rhythm suggest to you? Whose song is it? What is the meaning of the phrase, "Boot, saddle to horse, and away"?

This is one of three poems by Browning called *Cavalier Lyrics*. Find out something about the Cavaliers and the Roundheads before you do anything more with it.

The poem suggests an interesting story if you can make it out. What is the situation? Whither is the company of horsemen riding so swiftly, and for what cause? Where is that cause shown?

Who laughs and says, "Good fellows, ere this, by my fay,"? What words are needed here to complete the meaning? Who are the "better counsellors"? Who laughs when advised to surrender? What words are used to describe Gertrude? Find them, then make up your mind from all the details given what sort of woman she is.

Be careful to understand all the unusual words. What is the meaning of "flouts"? What is the significance of "a roebuck at bay"? In what spirit must the whole poem be taken? If you succeed in bringing out that spirit, as well as in making us feel the steady, onward,

galloping movement, it will be necessary for you to speak every word, every difficult combination of words with accuracy and ease. Such verses as the following need careful practice if they are to be said rapidly, yet distinctly:

“Rescue my castle, before the hot day
Brightens to blue from its silvery gray.”

“Flouts Castle Brancepeth the Roundheads’ array.”

When the poem is re-read, the class should read the chorus. Memorize it and recite it in class.

How many stories of famous rides do you know? Re-read them and decide those that show best the rush of horses’ hoofs. Here are some: *Paul Revere’s Ride*; *Sheridan’s Ride*; *The Ballad of John Gilpin*; *How We Brought the Good News from Ghent to Aix*.

Ask your teacher to read to you the story of *Muleykah* by Browning and part of the story of *Mazeppa* by Lord Byron.

LESSON 187

A Picture

And When Did You Last See Your Father?

Study carefully the scene portrayed in this picture until you understand it.

Which is the central figure and what can you discover about him? Is he a Cavalier or a Roundhead?

What figures are next in importance? What can you find out about them—about their character, and about the reason for their presence in

this place? Who asks the question you find below the picture? With what purpose is it asked? Do you think the questioner will get satisfaction?

Observe carefully the room in which the scene takes place. What can you find that throws light upon the owners of the house?

LESSON 188

Class Story

Set to work to make a story of your own, taking as many suggestions as you please from the poem and the picture. What hints can you get from both for the time of year, the sort of castle, the characters of the persons?

Next, find a plot incident which will harmonize with these details. How would a conspiracy do? a promise? a mistake? What help does the picture give here? Decide what the outcome of the story is to be, by whom it is to be brought about and how. Make this action seem probable.

The time, place, and incident with which you will begin your story is another important consideration. Shall you tell it from beginning to end or shall you begin at some important moment and go back to explain? Which method is used in the poem you have just read? Which method is used in the class stories given in a preceding lesson? What important scene is suggested by the picture? In this connection, decide how many important scenes you will have in your story. How many are there in the story



called *Thoughtlessness?* in the story called *The Missing Knife?*

LESSON 189

Owl Against Robin

Frowning, the owl in the oak complained him
Sore, that the song of the robin restrained him
Wrongly of slumber, rudely of rest.
“From the north, from the east, from the south and
the west,
Woodland, wheat-field, corn-field, clover,
Over and over and over and over,
Five o’clock, ten o’clock, twelve, or seven,
Nothing but robin-songs heard under heaven:
How can we sleep?

Peep! you whistle, and cheep! cheep! cheep!
Oh, peep, if you will, and buy, if ’tis cheap,
And have done; for an owl must sleep.
Are ye singing for fame, and who shall be first?
Each day’s the same, yet the last is worst,
And the summer is cursed with the silly outburst
Of idiot red-breasts peeping and cheeping
By day, when all honest birds ought to be sleeping.
Lord, what a din! And so out of all reason.
Have ye not heard that each thing hath its season?
Night is to work in, night is for play-time;
Good heavens, not day-time!

A vulgar flaunt is the flaring day,
The impudent, hot, unsparing day,
That leaves not a stain nor a secret untold,—
Day the reporter,—the gossip of old,—
Deformity’s tease,—man’s common scold—
Poh! Shut the eyes, let the sense go numb
When day down the eastern way has come.
’Tis clear as the moon (by the argument drawn
From Design) that the world should retire at dawn.

* * * * *

But oh, the sweetness, and oh, the light
 Of the high-fastidious night!
 Oh, to awake with the wise old stars—
 The cultured, the careful, the Chesterfield stars—
 That wink at the work-a-day fact of crime
 And shine so rich through the ruins of time
 That Baalbec is finer than London; oh,
 To sit on the bough that zigzags low
 By the woodland pool,
 And loudly laugh at man, the fool
 That vows to the vulgar sun; oh, rare
 To wheel from the wood to the window where
 A day-worn sleeper is dreaming of care,
 And perch on the sill and straightly stare
 Through his visions; rare, to sail
 Aslant with the hill and a-curve with the vale,—
 To flit down the shadow shot with gleam,
 Betwixt hanging leaves and star-lit stream,
 Hither, thither, to and fro,
 Silent, aimless, dayless, slow.

* * * * * Robin, pray

 Come away, come away
 To the cultus of night. Abandon the day.
 Have more to think and have less to say.
 And cannot you walk now? Bah! don't hop!
 Stop!

Look at the owl, scarce seen, scarce heard,
 O irritant, iterant, maddening bird!"

—*Sidney Lanier.*

Before you attempt to read this poem aloud, be certain you have the owl's point of view and can keep it until the end. What is that point of view?

What change in mood do you find in the fourth part? In your reading, make this change clear.

What are the peculiarities of the owl as

brought out by himself? Find out what he means by "the Chesterfield stars."

In reading aloud, be careful to feel the owl's irritation and express it vigorously. Notice in your study that in a good many lines the pause in the phrasing does not come at the end of the line, but runs on into the next. Take care of this point in reading aloud. What is the effect of the repetition of the word "over" in the first part?

Put into a prose paragraph the meaning of the third part.

LESSON 190

Preparing a Program

Discuss in class what you are going to do on the last day of school, and when you have decided, prepare the program for the day as you wish to have it printed.

What will you consider in deciding on the size and shape of the program? What is to be said for and against a folded sheet? Where will you place the announcement of the occasion and the date? Observe in this connection before writing the program the title pages of books, and, if possible, other programs. What do you find about the punctuation and capitalization of such pages? The items of the program should be of as nearly the same length as possible and expressed in parallel structure.

What sort of paper will be suitable—thick or thin? Should it be white or tinted?

There are many kinds of type which might

be used in printing such a program. This is a point about which you should consult the printer. The types used in this book are eleven and ten point roman, bold-face, italic, and small capitals. Identify each one of these kinds.

Write the manuscript of the program neatly, on one side of the sheet with broad margins on the left side. Number the pages if there are more than one. Mark each number of the program with Roman or Arabic numerals, and sub-titles of a number, if there are any, with small letters or Arabic numerals in another type. Underscore capitals with three lines, small capitals with two lines, italic type with one.

A Business Letter

Plan carefully a letter of explanation to the printer, to accompany the copy of the program. What points will you take up with him?

Proof Reading

When the proof is sent by the printer for correction read it in class. What mark must be used on the margin, if a capital letter is needed? If a lower-case letter is needed? If something has been omitted? If something is to be omitted? If the paragraphing is wrong? If an interrogation mark is needed? an exclamation point? a comma? If something previously erased is to be restored?

Remember that all corrections must be made in the margin. Write your corrections distinctly, opposite the line in which the mistake

occurs. If there is not enough room for all the corrections here, put them elsewhere and run a line to show in what place in the text they belong.

An Invitation

Prepare invitations in the name of the class to the exercises. Will you consider the class as one or many? Will you speak *to* or *of* the person invited?

LESSON 191

Charity

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing. Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up; doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth: but, whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away. When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things. For now we see through a

glass, darkly; but then face to face; now I know in part; but then shall I know even as also I am known. And now abideth faith, hope, charity, these three; but the greatest of these is charity.

This is one of the great passages from the Bible. Read it or ask your teacher to read it to you at first from beginning to end. Then study it silently and allow time for every word and phrase to leave an impression on your mind. In this study, you will find it helpful to divide the selection into three parts. What meaning different from its ordinary meaning has the word *charity* here?

When you feel that you understand the passage, memorize it, being careful not to substitute any words, but to learn it exactly as it is; when you come to recite it to the class, do not hurry over the words, but dwell upon them, giving full time to the utterance of each word and due regard to the quality of tone. A hasty and careless delivery will spoil the dignity of the passage.

LESSON 192

Punctuation

In which of the compound sentences of Lesson 181 are the several parts most separated? In which are they most closely joined? What does the punctuation show?

The punctuation of these sentences shows you that the same sentence may be punctuated in different ways according to the way it is to be said or read.

Read the following sentences:

O. Henry, the author of many capital stories, lived in New York. Mr. Brown the postman has rung the bell twice. There are five national parks—the Yellowstone, the Yosemite, the General Grant, the Sequoia, the Mount Rainier. You should read the following novels by Cooper: *The Spy*, *The Pioneer*, *The Prairie*, *The Pathfinder*, *Deerslayer*, and *The Last of the Mohicans*.

What construction is common to all? What differences of punctuation do you find?

Review the rules of the comma scattered through this book—the rule for terms of address, for appositives, for words in series, for long introductory expressions, for short compound sentences, for omitted words, for independent or absolute constructions, and those for direct quotation.

Use the semicolon for separating the parts of long compound sentences not joined by a conjunction.

Use the colon for separating a general statement from the group of detailed statements of which it is composed. Use the colon also before long, formal quotations.

Use the dash for an after-thought or a parenthetical remark.

Note: In the sentences quoted above there is an apt illustration of the use of the colon and the dash.

Punctuation is a series of marks or symbols by means of which a writer indicates the pauses in his thought which a speaker would make with his voice.

SPECIAL NOTES

The following remarks about punctuation are usually much needed:

1. Punctuate a direct question with an interrogation point, an exclamative sentence with an exclamation point.

2. Remember that a comma can never be used between two independent sentences where there is no connective word.

LESSON 193

The Division of Words

When you are writing a theme and there is not room for a whole word at the end of a line, it is convenient to be able to divide the word. This may be done provided the word has more than one syllable. *Monosyllables, or words of one syllable, must never be divided.*

The combinations *tion, sion, scious, tious* are monosyllables.

If a word has more than one syllable it should be divided so as to give the proper sound to each syllable. Find in the dictionary the exact meaning of the word *syllable* and apply it to the division of the following words:

writing
division
convenient
provided
syllable
monosyllable
never
able

remember
proper
interrupt
puzzle
reader
little
possible
exercise

Words with prefixes or suffixes or both may be divided so as to show these parts of the word *unless* the pronunciation requires another division. Apply this rule to the following words:

preside	advisory	repetition	definition
proposition	prospect	action	product
definite	preference	derive	represent
production	president	promise	adviser
repeat	produce	prelude	derivation
actor	preface	propose	prefer

In words which double the final consonant before adding a vowel prefix, division should be made between the original and the inserted consonant. Add as many vowel suffixes as possible to each of the following words and divide properly:

prefer	slur	stop
deter	occur	stir
inter	recur	knot

The suffix “ed” is sometimes heard as a syllable and sometimes not. In which of the following words is it heard and in which is it silent? Avoid separation of this suffix when it is silent.

used	placed	puzzled	multiplied
added	gained	provided	subtracted
asked	applied	followed	interrupted
tried	divided	contained	distributed

Write on the board in three columns the words used in one of the lessons of this book, putting into one column the monosyllables, into

another, the words of two syllables, into another, the words of more than two syllables.

LESSON 194

Rules for Reformed Spelling

1. Words spelled with *ae*, or *e*. Rule: Choose *e*.

e.g. anesthetic, esthetic, medieval, etc.

2. Words spelled with *-dge-ment* or *-dg-ment*. Rule: Omit *e*.

e.g. abridgment, acknowledgment, judgment, lodgment.

3. Words spelled with *-ed* or *-t*, the preceding single consonant being doubled before *-ed* (*-pped*, *-ssed*) and left single before *-t* (*-pt*, *-st*). Rule: Choose *-t* in all cases.

e.g. dipt, dript, dropt, stept, stopt, etc., blest, prest, distress, mist, etc., blusht, husht, washt, etc.

4. Words spelled with *-ence* or *-ense* (Latin *-ens-a*). Rule: Choose *-ense*.

e.g. defense, offense, pretense.

5. Words spelled with *-ette* or *-et*. Rule: Omit *-te*.

e.g. coquet, epaulet, etiquet, omelet, etc.

6. Words spelled with *gh* or *f*. Rule: Choose *f*.

e.g. draft.

7. Words spelled with or without *-gh*: (1) *-ough* or *-ow*. Rule: Choose *-ow*.

e.g. plow. (2) *-ough* or *-o*. Rule: Choose *-o*.
e.g. altho, tho, thoro, -boro (in place names).

8. Words with the verb suffix, of Greek origin, spelled *-ise* or *-ize*. Rule: Choose *-ize*.

e.g. catechize, criticize, exorcize, legalize, etc.

9. Words spelled with *-ite* or *-it*. Rule: Omit *e*.

e.g. deposit, preterit.

10. Words spelled with *-ll* or *-l* (*-ill* or *-il*). Rule: Choose *-l*.

e.g. distil, fulfil, instil.

11. Words spelled with *-ll-ness* or *-l-ness*. Rule: Omit one *l*.

e.g. dulness, fulness.

12. Words spelled with *-mme* or *-m*. Rule: Omit *-me*.

e.g. gram, program.

13. Words spelled with *oe* or *e*. Rule: Choose *e*.

e.g. ecumenical, esophagus.

14. Words spelled with *-our* or *-or*. Rule: Choose *-or*.

e.g. favor, fervor, flavor, honor, labor, rigor, rumor, tenor, tumor, valor, vapor, vigor.

15. Words spelled with *ph* or *f*. Rule: Choose *f*.

e.g. fantasm, fantasy, fantom, sulfate, sulfur.

16. Words spelled with *-rr* or *-r*. Rule: Omit one *r*.

e.g. bur, pur.

17. Words spelled with *-re* or *-er*. Rule: Choose *-er*.

e.g. center, meter, miter, niter, sepulcher, theater.

18. Words spelled with *s* or *z* (in the root). Rule: Choose *z*.

e.g. apprize, assize, comprize, raze, surprize, weazel.

19. Words spelled with *s-* or *sc-*. Rule: Omit *c*.

e.g. similar, sithe.

20. Words spelled with silent *-ue*. Rule: Omit *-ue*.

e.g. catalog, decalog, demagog, pedagog, prolog.

When in disgrace with fortune and men's eyes
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends' possest,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts, myself almost despising,
Haply I think on thee—and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered, such wealth brings
That then I scorn to change my state with kings.

—*Shakspeare.*

Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields and to the sky,—
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendor, valley, rock, or hill;
Ne'er saw I never felt a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep
And all that mighty heart is lying still.

—*Wordsworth.*

Some hands when they clasp yours beam and bubble over with gladness. They throb and expand with life. Strangers have clasped my hand like that of a

long-lost sister. Other people shake hands with me, as if with fear that I may do them mischief. Such persons hold out civil finger-tips which they permit you to touch, and in the moment of contact they retreat, and inwardly you hope that you will not be called upon again to take that hand of dormouse valor. It betokens a prudish mind, ungracious pride, and not seldom mistrust. It is the antipode to the hand of those who have large, lovable natures.

The handshake of some people makes you think of accident and sudden death. Contrast this ill-boding hand with the quick skilful gentle hand of a nurse whom I remember with affection because she took the best care of my teacher. I have clasped the hands of some rich people that spin not and toil not, and yet are not beautiful. Beneath their soft smooth roundness what a chaos of undeveloped character!

I am sure there is no hand comparable to the physicians in patient skill; merciful gentleness and splendid certainty. No wonder that Ruskin finds in the sure strokes of the surgeon the perfection of control and delicate precision for the artist to emulate. If the physician is a man of great nature, there will be healing for the spirit in his touch. * * *

Now and again I touch the fine graceful supple-wristed hand which spells with the same beauty and distinction that you most see in the handwriting of some highly cultivated people. I wish you could see how prettily little children spell in my hand. They are wild flowers of humanity, and their finger motions wild flowers of speech. * * *

People control their countenances but the hand is under no such restraint. It relaxes and becomes listless when the spirit is low and dejected; the muscles tighten when the mind is excited or the heart glad; and permanent qualities stand written on it for all time.

—*Helen Keller.*

Gettysburg Speech

Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us,—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, that we here highly resolve that these dead shall not have died in vain,—that this nation, under God, shall have a new birth of freedom,—and that government of the people, by the people, for the people, shall not perish from the earth.

—Lincoln.

Rejoicings Upon the New Year's Coming of Age

The *Old Year* being dead, and the *New Year* coming of age, which he does, by Calendar Law, as soon as the breath is out of the old gentleman's body, nothing would serve the young spark but he must give a dinner upon the occasion, to which all the *Days* in the year were invited. The *Festivals*, whom he deputed as his stewards, were mightily taken with the notion. They

had been engaged time out of mind, they said, in providing mirth and good cheer for mortals below; and it was time they should have a taste of their own bounty. It was stiffly debated among them whether the *Fasts* should be admitted. Some said the appearance of such lean, starved guests, with their mortified faces, would pervert the ends of the meeting. But the objection was over-ruled by *Christmas Day*, who had a design upon *Ash Wednesday* (as you shall hear), and a mighty desire to see how the old Dominie would behave himself in his cups. Only the *Vigils* were requested to come with their lanterns, to light the gentlefolks home at night.

All the *Days* came to their day. Covers were provided for three hundred and sixty-five guests at the principal table, with an occasional knife and fork at the side-board for the *Twenty-Ninth of February*.

I should have told you that cards of invitation had been issued. The carriers were the *Hours*; twelve little, merry, whirligig foot-pages, as you should desire to see, that went all round, and found out the persons invited well enough, with the exception of *Easter Day*, *Shrove Tuesday*, and a few such *Movables*, who had lately shifted their quarters.

Well, they all met at last—foul *Days*, fine *Days*, all sorts of *Days*, and a rare din they made of it. There was nothing but, Hail! fellow *Day*, well met—brother *Day*—sister *Day*—only *Lady Day* kept a little on the aloof, and seemed somewhat scornful. Yet some said *Twelfth Day* cut her out and out, for she came in a tiffany suit, white and gold, like a queen on a frost-cake, all royal, glittering, and *Epiphanous*. The rest came, some in green, some in white—but old *Lent* and his family were not yet out of mourning. Rainy *Days* came in, dripping; and sunshiny *Days* helped them to change their stockings. *Wedding Day* was there in his marriage finery, a little the worse for wear. *Pay Day* came late, as he always does; and *Doomsday* sent word—he might be expected. * * *

It beginning to grow a little duskish, *Candlemas*

lustily bawled out for lights, which was opposed by all the *Days*, who protested against burning daylight. Then fair water was handed round in silver ewers, and the *same lady* was observed to take an unusual time in *Washing* herself.

May Day, with that sweetness which is peculiar to her, in a neat speech proposing the health of the founder, crowned her goblet (and by her example the rest of the company) with garlands. This being done, the lordly *New Year*, from the upper end of the table, in a cordial but somewhat lofty tone, returned thanks. He felt proud on an occasion of meeting so many of his worthy father's late tenants, promised to improve their farms, and at the same time to abate (if anything was found unreasonable) in their rents.

At the mention of this, the four *Quarter Days* involuntarily looked at each other, and smiled; *April Fool* whistled to an old tune of "New Brooms"; and a surly old rebel at the farther end of the table (who was discovered to be no other than the *Fifth of November*) muttered out, distinctly enough to be heard by the whole company, words to this effect—that "when the old one is gone, he is a fool that looks for a better." Which rudeness of his, the guests resenting, unanimously voted his expulsion; and the malcontent was thrust out neck and heels into the cellar, as the properest place for such a *boutefeu* and firebrand as he had shown himself to be. * * *

All this while *Valentine's Day* kept courting pretty *May*, who sate next him, slipping *billets-doux* under the table, till the *Dog Days* (who are naturally of a warm constitution) began to be jealous, and to bark and rage exceedingly. *April Fool*, who likes a bit of sport above measure, and had some pretensions to the lady besides, as being but a cousin once removed, clapped and halloo'd them on; and as fast as their indignation cooled, those mad wags, the *Ember Days*, were at it with their bellows, to blow it into a flame; and all was in a ferment, till old Madam *Septuagesima* (who boasts herself the *Mother of the Days*) wisely

diverted the conversation with a tedious tale of the lovers which she could reckon when she was young, and of one, Master *Rogation Day*, in particular, who was for ever putting the *question* to her; but she kept him at a distance, as the chronicle would tell, by which I apprehend she meant the *Almanac*. Then she rambled on to the *Days that were gone*, the *good old Days*, and so to the *Days before the Flood*—which plainly showed her old head to be little better than crazed and doited.

Day being ended, the *Days* called for their cloaks and greatcoats, and took their leave. *Lord Mayor's Day* went off in a mist as usual; *Shortest Day* in a deep black fog, that wrapt the little gentleman all around like a hedgehog. Two *Vigils*—so watchmen are called in heaven—saw *Christmas Day* safe home—they had been used to the business before. Another *Vigil*—a stout, sturdy patrol, called the *Eve of St. Christopher*—seeing *Ash Wednesday* in a condition little better than he should be, e'en whipt him over his shoulders, pick-a-back fashion; and *Old Mortification* went floating home singing:

On the bat's back I do fly,

and a number of old snatches besides, between drunk and sober; but very few *Aves* or *Penitentiaries* (you may believe me) were among them. *Longest Day* set off westward in beautiful crimson and gold; the rest, some in one fashion, some in another; but *Valentine* and pretty *May* took their departure together in one of the prettiest silvery twilights a *Lover's Day* could wish to set in.

The Song of the Knights

Blow trumpet, for the world is white with May;
Blow trumpet, the long night hath rolled away!
Blow thro' the living world—"Let the King reign."

Shall Rome or heathen rule in Arthur's realm?
Flash brand and lance, fall battleaxe upon helm,
Fall battleaxe, and flash brand! Let the King reign.

Strike for the King and live! his knights have
heard
That God hath told the King a secret word.
Fall battleaxe, and flash brand! Let the King reign

Blow trumpet! he will lift us from the dust.
Blow trumpet! live the strength and die the lust!
Clang battleaxe, and clash brand! Let the King reign.

Strike for the King and die! and if thou diest,
The King is King, and ever wills the highest.
Clang battleaxe, and clash brand! Let the King reign.

Blow! for our Sun is mighty in his May!
Blow, for our Sun is mightier day by day!
Clang battleaxe, and clash brand! Let the King reign.

The King will follow Christ, and we the King
In whom high God hath breathed a secret thing.
Fall battleaxe, and flash brand! Let the King reign.

INDEX

Abbreviations: 53, 54.

Adjectives: as objective predicate, 201; comparison of, 190; descriptive, 187; determinative, 202; numerals, 189; of quantity, 188; use of, 200.

Adverbs: and adverb expressions, 68; comparison of, 261; interrogative, 68; kinds of, 260; review of, 23.

Agreement: of pronoun and antecedent, 152; of verb and subject, 152.

Analysis: of sentences, 47, 124; sentences for, 275.

Appositives: noun and pronoun, 177; use of adjectives, 201.

Articles: 189.

Attributes: 158.

Authors: Louisa May Alcott, 20; Thomas B. Aldrich, 116; James L. Allen, 156; James Baldwin, 101; Robert Browning, 242; M. B. Castle, 19; T. Dekker, 25; Charles Dickens, 69; Alfred Domett, 196; John Earle, 179; Elizabeth Ellet, 230; Ralph W. Emerson, 232; Lady Gregory, 88; Horace Greeley, 19; Isabel Hapgood, 270; Oliver W. Holmes, 216; Thomas Hood, 239; Richard Hovey, 41; Helen Hunt Jackson, 135, 187; Albert E. Jenks, 259; Helen Keller, 20, 297; Rudyard Kipling, 190; Sidney Lanier, 126, 286; Charles Lamb, 299; Abraham Lincoln, 299; Henry W. Longfellow, 50; James R. Lowell, 161; Hamilton W. Mabie, 55; Joaquin Miller, 35; R. M. Milnes, 154; William Morris, 262; Richard Oglesby, 180; G. H. Palmer, 147; Francis Parkman, 110; Admiral Peary, 77; Gifford Pinchot, 254; Theodore Roosevelt, 228; Rollin D. Salisbury, 119; William Shakspeare, 297; Jonathan Swift, 206; R. G. Thwaites, 102; Henry Van Dyke, 254; Walt Whitman, 95, 109; John G. Whittier, 181; C. W. Whitney, 199; Sir H. Wolton, 60; Wordsworth, 297.

Auxiliaries: *do*, 92, 97; with defective verbs, 99; *be*, 98; *have*, 93; *have* and *be*, 92; modal, 235.

Capital letters: 132.

Case: definition of, 174; of nouns, 174; of pronouns, 143.

Clauses and phrases: 106; coordinate, 106; kinds of, 262; subordinate, 106.

Comparison: of adjectives, 190; of adverbs, 261.

Composition: artistic and scientific description, 203; biography, 50, 130, 183; book review, 138; business letters, 52, 288; correction of errors, 32; description, 57, 138, 139, 241; dialogue, 73, 85; directions for, 73; exercise in, 273; explanation, 120, 160; figurative and literal language, 116, 241; figures of speech, 117, 186, 250; letters, 17, 18, 144, 289; limiting a subject, 103; narrative, 37, 112; point of view, 219; paragraphs, 154, 159, 200; sources of information, 122; summaries, 79; telegrams, 193; twenty-minute notes, 22.

Conjugation: *go*, 222; *show*, 64.

Conjugations: 92; correlative, 277; kinds of, 276; review of, 24.

Copula: 213.

Debate: 198.

Dictionary exercises: 107, 179, 212, 237, 279, 319.

Expletives: *it*, 143; *there*, 39.

Equivalents: 106; of adjective, 59; of noun, 178.

Figurative and literal language, 116; descriptive, 241.

Figures of speech: 117, 186; alliteration, 250.

Games: 58, 134, 195, 209.

Gender: definition of, 174; of nouns, 174.

Home Reading: 22, 138, 155.

Hyphens: use of, 178.

Indirect object: 49, 177.

Infinitives: definition of, 251; uses of, 252

Inflection: of nouns, 173; of verbs, 225.

Interjections: 24.

Letters and notes: business, 18, 52, 288; correction of errors in, 32; invitations, 289; formal and informal, 144; from interesting people, 19; punctuation of, 18; to friends, 17; salutation, 18; twenty-minute notes, 22.

Mode or mood: definition of, 226.

Modifiers: adjective, 59; adverb, 68.

Movement of Poetry: 96.

Nouns: absolute construction, 176; as indirect object, 177; as object, 176; collective, 132, 153; common and proper, 131; concrete and abstract, 133; equivalents, 178; gender of, 174; governed by prepositions, 177; in apposition, 175; inflection of, 173; objective predicate, 176; of address, 176; predicate, 46, 175; as subject, 175; uses of, 174; verbal, 253.

Number: of collective nouns, 153; definition of, 227; of nouns, 43, 173; of special words, 152.

Object: 176, 210; definition of, 45; indirect, 49.

Objective predicate: 176; adjective, 201.

Oral exercises: miscellaneous, 153.

Outlines: 121, 138.

Pantomime: 72; paragraphs, 160; connection between, 112; in dialogue, 87; on plain topics, 158.

Parallel structure: 78.

Participles: definition of, 257; uses of, 257.

Parts of speech: 23.

Peace day: 278.

Person: 142; definition of, 227.

Pictures: A Folk Dance, 272; And When Did You Last See Your Father? 284; Abraham Lincoln, 216; Longfellow, 50; The Brook, 126; The Tailor, *frontispiece*; Whittier, 182; The Wolf, 102.

Plagiarism: 124.

Poems: Before the Rain, 116; Boot and Saddle, 281; Butterflies, 141; Cavalry Crossing a Ford, 109; Challenge of Thor, The, 50; Character of a Happy Life, 60; Christmas Hymn, A, 195; Christmas Song, A, 73; Columbus, 35; Concord Hymn, 232; Corn Song, The,

- 181; Eagle, The, 205; Earth Has not Anything to Show More Fair, 297; Get Up and Bar the Door, 26; Happy Heart, The, 25; Hervé Riel, 242; Housekeeper, The, 203; Hunting Song, 41; New Year, The, 197; O Captain, My Captain, 95; Old Ironsides, 216; Owl Against Robin, 285; Parental Ode, 239; Ring Out, Wild Bells, 196; Robin Hood Rescuing the Widow's Three Sons, 81; Singing Leaves, The, 161; Song of the Chattahoochee, 126; Song of the Knights, The, 303; Sword of Odin, The, 262; Tiger, The, 274; To Americans, 154; When in Disgrace with Fortune and Men's Eyes, 297.
- Possession: 59, 60; adjectives of, 142; nouns and pronouns, 177; pronouns of, 142.
- Predicate: adjectives, 46, 201; definition of, 31; nouns, 46, 175; objective, 176; of the sentence, 28; position in sentence, 38; pronouns, 175; verb, 44.
- Predication: 45.
- Prepositions: 24, 76, 89, 268; errors in, 269; phrases, 269.
- Pronouns: 23; absolute use, 176; as indirect object, 177; as subject, 175; as object, 176; compound personal, 144; confusion of, 67; demonstrative and indefinite, 148; emphatic, 144; governed by prepositions, 177; interrogative, 150; in apposition, 175; *it*, 142; personal, 46, 141; predicate, 175; reflexive, 144; relative, 151; uses of, 174.
- Pronunciation: 89; a match, 33.
- Proofreading: 288.
- Prose: Asgard and Midgard, 55; Charity, 289; Description of a Hero, 88; Diary of Columbus, 36; Domestic Ball, A, 69; Elizabeth Zane, 229; Exploration of the Mississippi, 110; Fall, 155; Farmhouse, The, 190; Forest, The, 254; Fort, A, 227; Gettysburg Address, 299; Gulliver's Travels, 206; History of Football, 199; Hero Svyatogor, 270; Igorot Breakfast, 259; Letter from Helen Keller, 20; Letter from Lincoln, 216; Lotus-Eaters, The, 146; Philadelphia, 102; Plantation, A, 135; Ramona, 187; Rejoicings Upon the New Year's Coming of Age, 299; Royal Corn, The, 180; Volcanoes, 119; Washington, 101; World We Live In, The, 297.
- Public speaking: 15; position in, 16.
- Punctuation: 85, 86, 91, 118, 201, 290.

Quoted Words: 86.

Reading: 22, 23, 72, 122, 127, 172, 184, 207.

Retelling stories: 56, 66, 166, 169, 207.

Rhythm: 16, 96, 129.

Sentences: analysis of, 47; complex, 106; compound, 90; declarative, 29; equivalents of, essential parts of, 49; having *it* and *there*, 39; imperative, 29; interrogative, 29; order of words in, 39; simple and compound, 90.

Spelling: 89, 260; rules for reformed, 294.

Subject: definition of, 28; position of, 38; punctuation of, 38; simple, 43.

Substantives and attributes: 159.

Synonyms and antonyms, 279.

Tense: compound, 80; definition of, 226; past, 78; use of, 79.

Themes: topics for, 28, 33, 40, 56, 57, 66, 74, 79, 90, 96, 102, 118, 148, 157, 189, 205, 209, 220, 233, 238, 256, 259, 272.

Titles: 57, rules for writing, 23.

Verbs: 23; active and passive, 63; *be*, 224; conjugation of, 220; copula, 213; definition of, 44; impersonal, 143, mode or mood, 226; of incomplete meaning, 214; progressive form of, 63; regular and irregular, 113; *see*, 220; *show*, 62; transitive and intransitive, 210.

Voice: 225.

Word study: 31, 63, 85, 178, 184, 209, 212, 236, 237, 254, 279, 292.

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